

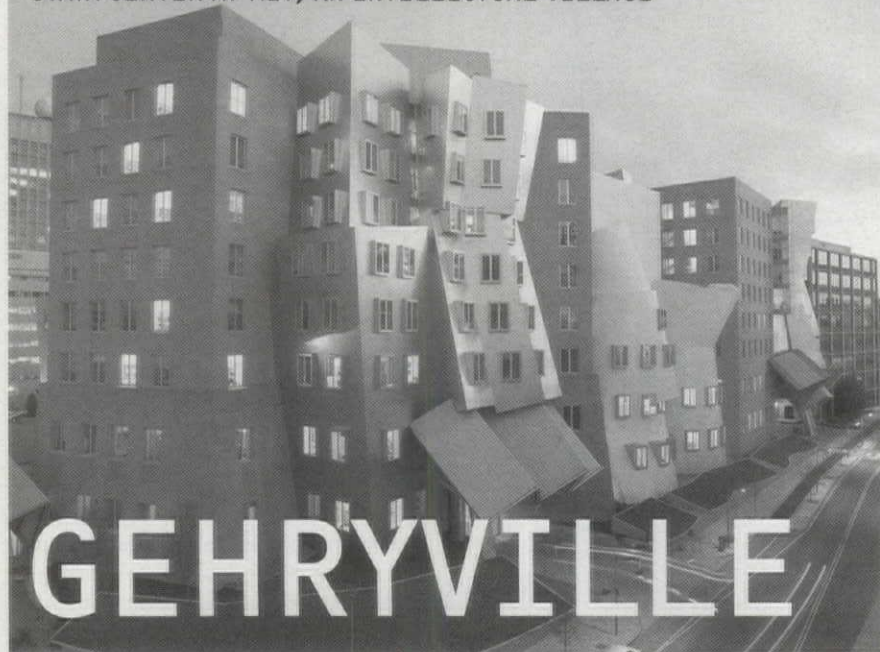
# THE ARCHITECTS NEWSPAPER

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STATA CENTER AT MIT, AN INTELLECTUAL VILLAGE



## GEHRYVILLE

COURTESY ANDY RYAN

The offices for the father of the World Wide Web (Timothy Berners-Lee), the pioneer of robotic engineering (Rodney Brooks), the premier rabble-rouser of linguistics (Noam Chomsky), and the patron saint of free software (Richard Stallman) should be a bit more special than a boxy shed. The Massachusetts Institute of

Technology (MIT) thought so when it hired Frank Gehry to replace its aging, asbestos-laden Building 20 (a temporary structure erected in 1943 to house radar researchers) with the 700,000-square-foot, \$300 million Stata Center, a research laboratory devoted to computer, information, and intelligence sciences.

**New science center is meant to unleash creativity.**

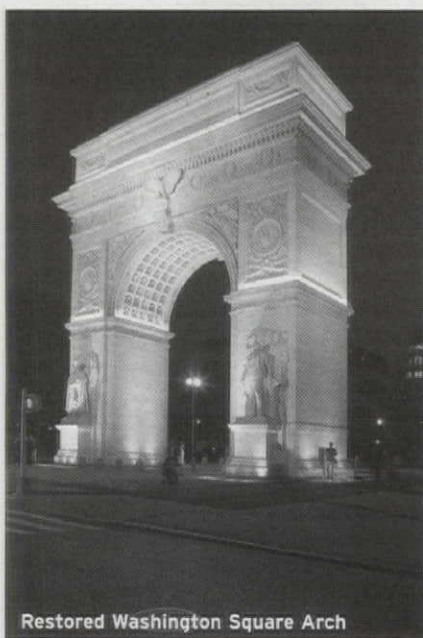
The architecture is classic post-Bilbao Gehry, a cauldron of curves, angles, color, and materials designed to stir up creativity while attracting top researchers and combating MIT's reputation as a dull, dreary place. **continued on page 7**

RESTORATION COMPLETE ON WASHINGTON SQUARE ARCH

## ARCH GRAND, AGAIN

The Washington Square Arch has been restored as a symbol of New York's grandeur. The rehabilitated arch was unveiled April 30<sup>th</sup>, after \$2.7 million and a year of work that included the installation of a bird-proofing system, the re-carving of sculptural elements, and repairs to its interior stairway and walls. Natural weathering, pollution, birds, and vandalism had all contributed to the decline of the arch, which was designed by Stanford White in the 1890s.

The renovation project was funded in part by the city (split among the Mayor's Office, City Council, and Manhattan Borough office) and in part by New York University (NYU). **continued on page 2**



Restored Washington Square Arch

COURTESY DOMINGO GONZALEZ



COURTESY DEPARTMENT OF CITY PLANNING

THE CITY REVAMPS SIDEWALK CAFÉ REGULATIONS

## NY'S CAFÉS GET JOLT

"In good weather, I eat all my meals outdoors," said Amanda Burden. "I love sidewalk cafés. They add such character to a neighborhood." Burden has been touting the virtues of sidewalk cafés—their ability to enhance street life, to make neighborhoods safer, contribute to the city's economy—since Mayor Bloomberg appointed her planning commissioner in January 2002. Last week was a special triumph for her, when City Council unanimously approved her pet initiative allowing a new category of small, unenclosed sidewalk cafés on streets where they were **continued on page 4**

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GRANT SMITH

LONDONERS ARE AGOG OVER FOSTER'S LATEST, BUT CAN IT LIVE UP TO THE HYPE?

## Gushing Over the Gherkin

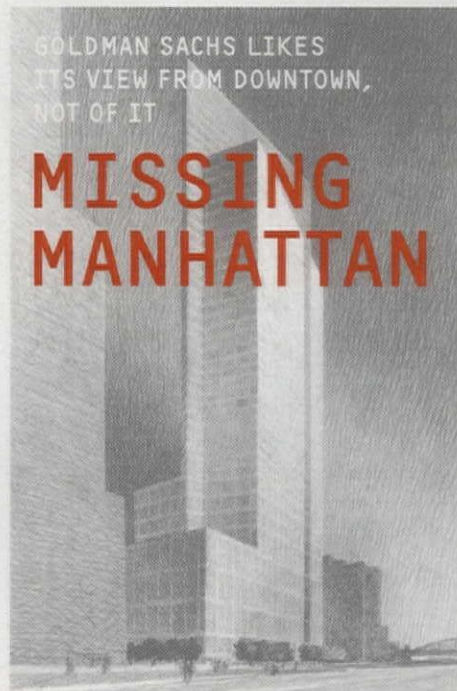
On a recent spring day in London, the lenses of the media were clustered around a striking and provocative object, one that has made the most dramatic intervention in the city's skyline for more than a generation. Tall, slender, exquisitely proportioned, with sleek skin and every material surface carefully considered: It was Lord Norman Foster, making one of his rare public appearances to launch his most important London building to date.

The building's official name is 30 St. Mary Axe, but London's first tower in a quarter of a century is already better known as Swiss Re, after its developer, and of course, "The Gherkin." It has achieved the near-impossible feat of being well received by both the design community and Londoners at large—the latter a conservative and hostile audience for contemporary architecture. But when all the current fuss dies down, will its celebrity survive closer scrutiny?

There is no denying the drama of its silhouette, which curves gently outward from its base and then diminishes to a single point at the top, but on **continued on page 2**

GOLDMAN SACHS LIKES ITS VIEW FROM DOWNTOWN, NOT OF IT

## MISSING MANHATTAN



T. KELLY WILSON / COURTESY PEI COBB FREED & PARTNERS ARCHITECTS

Though it has just wrapped up a massive new addition to the Jersey City skyline, Goldman Sachs has set its sights on Manhattan. At a meeting with the Battery Park City Committee of Community Board 1 on May 4<sup>th</sup>, company representatives and Harry Cobb of Pei Cobb Freed unveiled plans for a new 800-foot headquarters that would occupy the last empty commercial lot in Battery **continued on page 3**

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The Architecture League, the new Center for Architecture, and many other museums, institutions, and architecture schools in the tri-state region go to great lengths to organize lecture series and symposia every year. Between them, they bring in a parade of important architects, designers, and thinkers from everywhere in the world, ranging from up-and-coming talents to European superstars. These public lectures are used as a device by schools to inform their students about the outside world of design, and to publicize their own programs (they often spend considerable resources to mail well-designed posters to every other school in the country).

It's impossible, of course, for busy professionals and academics to see but a handful of these presentations every season. It's a shame because lectures allow a speaker to describe a process in a spontaneous manner, and provide a personal impression that glossy monographs or even newspaper articles cannot. They also allow audiences to question or even challenge speakers to clarify their position and participate in a debate that yields the type of experience that not only informs but moves the profession forward.

In this issue, we review several lectures. Daniel Sherer put his gloss on Francesco Dal Co's reading of Raphael Soriano, which he presented at Columbia University. When Rafael Moneo spoke at Cooper Union, our reviewer Claire Zimmerman found the architect both nostalgic to be back in the house of John Hejduk and torn by becoming perhaps less of a theorist and more of a builder. Cooper also presented the lecture series "Resonating Frequencies," organized by Christopher Janney, which owed a certain appeal to its introduction of non-architect speakers to an architecture crowd.

Finally, Christine Boyer reviewed a truly landmark lecture, by 86-year-old Jane Jacobs in City College's first annual Lewis Mumford Lecture, organized by Michael Sorkin, chair of the Graduate Program of Urban Design. Jacobs, who has such a tremendous impact on New York as a writer and activist, famously moved from the city during the Vietnam War but returned to honor Mumford, with whom she often disagreed. Her presentation is one of those moments that makes one realize that the city is a truly incomparable stage and forum for public dialogue.

We plan to review more lectures in future issues and, as always, welcome your suggestions. **WILLIAM MENKING AND CATHY LANG HO**

**GUSHING OVER THE GHERKIN** continued from front page its own, that would make it no more than a one-trick building. Foster defends the unique profile for the way in which the tapering form liberates useable space around its base, and because its aerodynamic surface is a crucial part of the building's energy-saving program. As a piece of sculpture, the Gherkin has met with wide-scale approval though a minority finds it too bulbous. A telling statistic is that at its widest point, the tower's circumference is only two meters smaller than its height, which suggests it is either too wide (driven by commerce) or too short (restrained by commerce).

The interiors are disappointing, largely because Foster's office didn't do the fit-out. However, the clarity and elegance of the planning solution, which in effect squares the circle, soon overwhelms any banality. Each floor is divided into six rectangular segments radiating out from the core, and the triangular spaces between these fingers are left open. On each floor, the plan is rotated slightly from the one below, so that the triangles stack up into sweeping diagonal spaces that spiral around the building, expressed externally as stripes of different colored glazing. The gardens that were to cascade downward through these spaces fell victim to cost restraints, and are too bare and small to be of much obvious value, productive or aesthetic. However, the atria form an integral part of the building's environmental control, which is perhaps its true claim to fame: It is being widely promoted as among the first in a new generation of "environmentally progressive" tall office buildings. As wind strikes the structure, it accelerates around the curves, forcing fresh air in and sucking stale air out of banks of operable windows within the spirals, making them the "lungs" of the building. This contributes to the potential energy savings of up to 50 percent, although of course this can only work on those rare London days when it's fine enough to leave the windows open!

This is undoubtedly a major work of architecture, and one that will influence the design of tall towers around the world. But there is a real danger that the largely uncritical praise being heaped on it may harm its reputation in the long term. However much it may represent an improvement on conventional solutions, a building that can only conserve energy given clement weather conditions hardly deserves to be described as a "green" building. It is typically referred as a "landmark" building or new "icon," though one is tempted to ask, an icon of what exactly? Of Swiss Re, or Foster? It's certainly not iconic of London, it's not a public building, nor does it give much back to the city from which it takes so much. It's a depressing prospect if we now conceive of the gleaming commercial towers of multinational corporations as the authentic landmarks of our cities. **JOE KERR**



Top-floor private restaurant

## LETTERS

## WHERE CREDIT IS DUE

Thanks for the coverage of the Queens Plaza debacle ("Battling Esplanades," 4.20.2004). One correction. My office was not "tapped" to link walkways to Baby Park. At my initiative, Ruddick and I responded to the original RFP together and, although Ruddick held the root contract, we were design co-principals from the get-go. I continue to be both mystified by all of this and disappointed at the silence of the Department of City Planning and Ruddick, which has forced the whole matter into the hands of lawyers (groan). **MICHAEL SORKIN**  
**MICHAEL SORKIN STUDIO, NEW YORK**

## LONDON'S OLYMPIC DESIGNS

We were thrilled to read your coverage of the London Olympic bid ("Game Plan," 4.6.2004). We would like to point out, however, that Jason Prior of EDAW is leading the consortium producing the

master plan. The 500-hectare Olympic Precinct is being designed by EDAW. Our colleagues at Foreign Office Architects are subconsultants. **RICHARD MARSHALL, RAIA, EDAW INC., LONDON**

## CRITIC'S SCHOOL IDEAS

In a front page article announcing Paul Goldberger's appointment as dean of Parsons (4.20.2004) one might have hoped that the topic of his philosophy of design education might have come up—especially when he has no prior experience being responsible for the intellectual and design development of a multicultural group of students who are expected after graduation to go out and make the world a more interesting and better place to live. He might well have some very compelling thoughts about this topic. Perhaps *The Architect's Newspaper* plans a follow-up. **STEVEN W. KROETER, NEW YORK**

**ARCH GRAND, AGAIN** continued from front page which pledged \$300,000 for the arch's upkeep. NYU also earmarked \$1 million to go towards general park improvements. An additional donation from the Samuel H. Kress Foundation supported a panel discussion on the history and design of the arch, which guided much of the restoration work.

The project had two parts—restoring components that were eroded or damaged and creating a lighting scheme that would accent previously hidden details. "The objective was to come up with a technique that was consistent in its treatment of the arch while highlighting different features," said Domingo Gonzales, principal of New York-based firm Domingo Gonzalez Associates. The lighting is a combination of floodlights mounted both on the ground and in trenches, and continuous T5 high-output fluorescent lamps that reveal such details as an eagle medallion on the south side and the engraving of a little-known text by Washington that reads, in part, quite fittingly: "Let us raise the standard to which the wise and the honest can repair."

**EVA HAGBERG**

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## GOD SAVE THE DETAILS

Given what we've seen of some of his other projects, we expected **Rem Koolhaas'** new student center at the Illinois Institute of Technology to already show signs of, uh, wear. But while we've learned that the reigning rhetoritect's first completed American building has in fact suffered from a leaky roof, our visit last month to Mies' campus found us more concerned about **Helmut Jahn's** also-hyped new residence hall next door. EavesDrop's undercover investigation into living conditions at the dorm, which opened last summer just weeks before Koolhaas' structure, brought reports of waterlogged windows, faulty air conditioning, flaking floors and, with roughly double the rents of older campus housing, a whopping vacancy rate approaching 40 percent. An IIT rep confirms that HVAC filters had to be unclogged or replaced early on, and that several windows haven't done their job. And this summer, much of the building's concrete floors—which have proven no match for an aggressive army of chair castors—will have to be refinished. Meanwhile, the school is offering such incentives as a month's free rent and wireless Internet cards for students who return this fall, and the rep says that occupancy is looking up.

## DIA PAINTS ROSY PICTURE

For months, we've tuned in to mounting chatter about Dia's plans for its Chelsea galleries, which closed in January for structural upgrades. Speculating that Dia doesn't need the facility (and its costs) now that it has its sprawling new Beacon outpost—and that the gentrification of west Chelsea may prove unpalatable to an institution more inclined to out-of-the-way pilgrimages—art and museum world insiders keep fanning rumors that Dia may shutter its Manhattan home altogether. And now, we've heard rumblings that it's trying to sell the building. However, a Dia spokesperson flatly denies all this, and insists that the institution expects to raise the \$30 million it needs for both an endowment and the cost of construction, which reportedly will begin in the fall. It's already added something to its coffers: Director **Robert Altman** has rented the facility for several months this summer, to shoot a movie about the art world called *Paint*.

## NEW ARCHITECTURE?

We hear big staff changes are coming to *Architecture* magazine, with the recent resignations of assistant editor **Julia Mandell**, associate editor **Anna Holtzman** and publisher **Suzanne Tron Haber**. Mandell is headed to grad school and Holtzman is leaving to work on a film project, while Haber attributes the end of her four-year tenure to "personal reasons." Meanwhile, we're getting wind of rumors, neither confirmed nor denied by editor-in-chief **Chris Sullivan**, that the magazine may be preparing for some kind of relaunch this fall.

## GEHRY-GO-ROUND

If you've ever found the twists and turns of a **Frank Gehry** building to be a little confusing, you're not alone. At a press event earlier this month at the architect's characteristically contorted new Stata Center at the Massachusetts Institute of Technology, we listened in as a staffer described how Gehry made his exit after a luncheon that day on the building's fourth floor. "How do I get out to Vassar Street [which borders the site]?" we're told Gehry asked. Um, if he can't figure it out...

LET SLIP: [ACHEN@ARCHPAPER.COM](mailto:ACHEN@ARCHPAPER.COM)

### MISSING MANHATTAN

**continued from front page** Park City, now a parking lot bound by Vesey, Murray, and West streets.

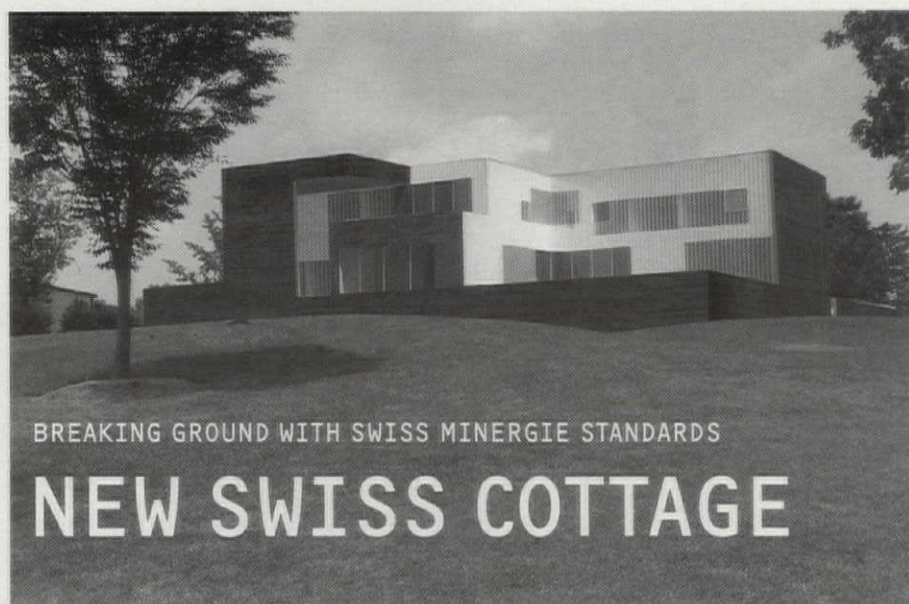
"We wanted to stay close to home," said Timur Galen, Goldman Sachs' managing director. That begs a question: Given that the company just built 1.5 million square feet of prime New Jersey office space, why the quick return to Manhattan? (The company will indeed occupy part of the building, but it appears that fewer departments will make the cross-river trip than was originally planned.)

Whether Liberty bonds and other financial inducements for building in Lower Manhattan will compare with the \$160 million in tax breaks New Jersey doled out (as reported in *The New York Times* on December 13, 2003) is uncertain. Galen said the company chose the Battery Park City site for its proximity to the World Financial Center and its 75,000-square-foot footprint which would accommodate large floor plates for trading

floors. Furthermore, because the site comes with a recently conducted environmental impact study (EIS) in place, the site is "ready to go"—vital since leases for Goldman Sachs' current downtown offices expire in 2008 and 2009. The tower will meet Battery Park City's strict environmental standards, becoming "the most sustainable commercial building in North America," said Galen.

The company intends its new 2 million square feet of office and trading space to include a conference center occasionally open to public use—a concession to the notoriously feisty community board. The zoning amendment, which designated the site as commercial, passed easily, the only strong objection coming from committee member Tom Goodkind, who said the building would undermine the residential character of Battery Park City.

Goldman Sachs and Pei Cobb Freed will repeat the presentation before the full community board on May 18<sup>th</sup>. **ABBY RABINOWITZ**



BREAKING GROUND WITH SWISS MINERGIE STANDARDS

## NEW SWISS COTTAGE

COURTESY STEVEN HOLL ARCHITECTS

Steven Holl Architects teamed with his former employee, Swiss architect Justin Rüssli, to win an open international competition to design the Swiss ambassador's residence in Washington, D.C., beating out ten other finalists, all of them Swiss, including Mario Campi and Angélil Graham Pfenninger Scholl Architecture. The winning scheme, announced in 2001, is a combination of technical precision, environmentalism, and cool modernism. Construction is scheduled to

begin this summer and should be completed by winter 2005.

Designed to meet Minergie Standards, the Swiss version of LEED, the \$12 million building will use higher insulation values, exterior shades, and south-facing glass surfaces for passive solar gain. A sedum roof garden containing photovoltaic cells will reduce heat transfer and water runoff while extending the roof life.

The two-story 21,400-square-foot residence will replace the current 1959 resi-

dence designed by William Lescaze, a Swiss-American architect. The new building has a cruciform plan, vaguely reminiscent in plan of the Swiss flag. The choice of charcoal colored concrete, sand-blasted structural glass channels, and slate was driven, said Holl, by his memories of Swiss rock formations and snow. Swiss ambassador Christian Blickenstorfer said, "The design took best advantage the rare view of the Washington Monument."

**JAMES WAY**

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## HONORS

AIA executive director **Fredric Bell** was awarded the 2004 **Barrier-Free America Award from the Paralyzed Veterans of America** for his contribution to the accessibility of redevelopment plans for Lower Manhattan.

Two **Society for Environmental Graphic Design Honor Awards** went to **Pentagram** for its work on the Ground Zero Viewing Wall and Salt Lake City Public Library. The firm also earned special mention for its exhibition design of *What Pat Moynihan Said About That*, on view at the Municipal Art Society through September 26<sup>th</sup>. A number of New York companies won Merit Awards, including the **Cooper-Hewitt National Design Museum**, **Matter Practice**, **Rockwell Group**, **Ralph Appelbaum Associates**, **Emphas!s Design Inc.**, **Bohlin Cywinski Jackson** and **Ronnette Riley Architect**, and **Carbone Smolan Agency**. New York-based **Random Productions** won a Juror Award as well.

This year's **MIPIM Future Projects** awards included the New York Sports and Convention Center by **Kohn Pedersen Fox** in its "urban communities and sustainability" category.

**Bernard Tschumi Architects** won in the institutional category of the **Ceramic Tiles of Italy Design Competition 2004** for his Paul L. Cejas School of Architecture at Florida International University, Miami. **Assopiastrelle**, the Association of Ceramic Tile and Refractory Manufactures, and the Italian Trade Commission sponsored the competition.

The **AIA Committee on the Environment (COTE)** announced its **Top Ten Green Projects for 2004**, including the Solaire at Battery Park City by **Cesar Pelli & Associates Architects**; the Plaza at PPL Center in Allentown, Pennsylvania, by **Robert A. M. Stern Architects**; and Greyston Bakery in Yonkers by New Jersey-based **Cybul & Cybul Architects**. The awards will be presented on May 27<sup>th</sup> at the National Building Museum in Washington, D.C.

The **National Academy of Design Museum** awarded two \$1,000 prizes for architecture work included in its 179<sup>th</sup> Annual Exhibition. The **Dessie Greer Prize** went to **Diller + Scofidio** and the **Orville Lance Prize** to **Paul Rosenblatt**.

**New York Building Congress** honored Skanska president and CEO **Stuart E. Graham** and MTA chairman **Peter S. Kalikow** with its **83<sup>rd</sup> Anniversary Leadership Awards**.

**I. M. Pei** won the first **Peopling of America Award** honoring a United States immigrant who did not come through Ellis Island. Pei emigrated from China in 1935 to study architecture at MIT and Harvard.

In its **Salute to Women of Achievement** in May, **Professional Women in Construction** honored **Linda Christensen** of **Tishman Realty & Construction**, **Debra J. White** of **New York Power Authority**, **Heidi L. Blau** of **Fox & Fowle Architects**, and **Lois Weiss**, a journalist and photographer.

**Metropolis** presented its first **Next Generation Design Prize** to Cambridge-based architecture firm **Single Speed Design**, for its plan to salvage pieces of Boston's demolished elevated freeway and transform them into housing.

## NY'S CAFÉS GET JOLT

continued from front page  
previously prohibited.

According to the Department of City Planning's (DCP) research that led to the initiative, Manhattan has a disproportionate number of streets where cafés are prohibited compared to the other boroughs. To prepare the proposal, agency employees hit the streets, measuring sidewalks, studying traffic, analyzing adjacent land uses, and counting pedestrians. The result was a fine-grained map of sidewalks that the DCP recommends as suitable for small cafés, specified as having "a single row of tables and chairs occupying only 4.5 feet of a sidewalk." The newly "unfrozen" streets include many in Chinatown, SoHo, Union Square, Midtown, most major crosstown streets

south of 96<sup>th</sup> Street as well as avenues including Third, Lexington and Madison Avenues. Restaurants may begin submitting applications immediately.

The applications will go through the standard sidewalk-licensing process, which itself was drastically overhauled last year. On February 10, 2003, Mayor Bloomberg approved the streamlining of the sidewalk-café-licensing process as part of his pledge to make the city more "business friendly." Previously, various city agencies, including the DCP, Department of Consumer Affairs (DCA), and Department of Transportation (DOT) were part of the notoriously drawn-out, bureaucratic café license approval. Now, the DCA controls the entire process. The DCA has reduced

the process to about 110 days, from 226 days in an average cycle a year ago.

In revamping the licensing process, the DCA also took a closer look at existing guidelines. "We realized we had a problem and an opportunity," said director of the Department of Consumer Affairs Gretchen Dykstra. "Once we found ourselves overseeing the entire process, we felt we could rewrite the rules, speed up the process, and give enforcement some teeth."

While some applicants have found the revisions a welcome improvement over the old system, others are encountering new sets of problems. One change immediately felt by café owners was a fee hike. Cafés had been paying an annual flat fee of \$5.46 to

\$10.94 per square foot of sidewalk space "leased" from the city. Under the DCA's new fee structure, restaurants in its newly defined Zone 1 (from 96<sup>th</sup> Street to Canal in Manhattan) pay a base fee of \$1,920 for the first 70 square feet, plus \$30 per additional square foot for an unenclosed sidewalk café; while those in Zone 2 (areas south of Canal and everywhere else in New York City) pay a base fee of \$1,440 and \$22.50 for each additional square foot. So, for example, prior to February 2003, an unenclosed café on the Upper West Side with 279 square feet paid an annual fee of \$3,052, and under the new system, pays \$8,190.

As expected, many restaurant owners were not happy. "Why do they want to make it harder for businesses, especially in this economy?" asked Roy Ibrahim, owner of Bistrot Les Amis on Spring and Thompson. His fee for his 12-table café jumped from about \$4,000 per year to nearly \$10,000. "I don't triple the price of my steak, so how can I make up for the cost of the new fees?" he asked.

Doug Griebel, head of the Manhattan chapter of the New York State Restaurant Association, which supports the revised licensing procedures, acknowledged, "We knew we were due for a hike." The fees had not been changed since 1993. "Anytime you raise fees for anything, there's going to be grumps and groans, but overall, the positives outweigh the negatives."

One of the positives, in Upper West Sider Hope Cohen's opinion, is that the new regulations have forced cafés to be more compact. Ms. Cohen is chair of the famously active Community Board 7. "We didn't want cafés sprawling all over the place," she said. "One real impact we have seen in our district is that restaurants have reduced the amount of space they occupy, since they are now paying more for it." There are over 200 sidewalk cafés in Community Board 7, more than any other in the city.

More contentious among the new regulations is the requirement of a 3-foot waiter or service aisle, in addition to standard requirement of a clear 8-foot pedestrian path. For Shohei Yamamoto, this change is making an enormous difference to his restaurant, Pasta Presto on MacDougal. He has been operating a café on the 12-foot-1-inch-wide sidewalk for 17 years. When he went

up for license renewal earlier this year, he was surprised to learn that the 8-foot clearance from the edge of his 24-inch-square tables to the curb no longer sufficed. Factoring in the additional 3 feet, he is left with space for only 13-inch tables.

"In this area, if we don't have a café, we can't compete," said Yamamoto. "It's going to wipe us out." He is now trying to organize neighboring cafés to take action, but said that many are not aware of the problem because they have not come up for license renewal (required every two years) since the new regulations were passed.

The DCA design guidelines notes that the 3-foot aisle originates in the American Disabilities Act (ADA) requirement for accessibility. The DCA has always required a 3-foot aisle for cafés with outside barriers and those with two rows of tables, but never for a single row of tables against a building wall. James Garretson, an architect specializing in sidewalk cafés who provided initial feedback to the DCA's licensing revisions, argued, "There is no ADA issue with a row of tables against a building without a barrier. All the seats are 100 percent accessible. Even with a barrier, only 50 percent of the seats are required to be handicapped accessible. Many existing cafés have been approved with aisles of less than 3 feet."

This issue might frustrate applicants to the new small sidewalk café law, which frees up several streets that are only 12 or 13 feet wide. Under the DCA's regulations, new applicants will likely be permitted to have tables that

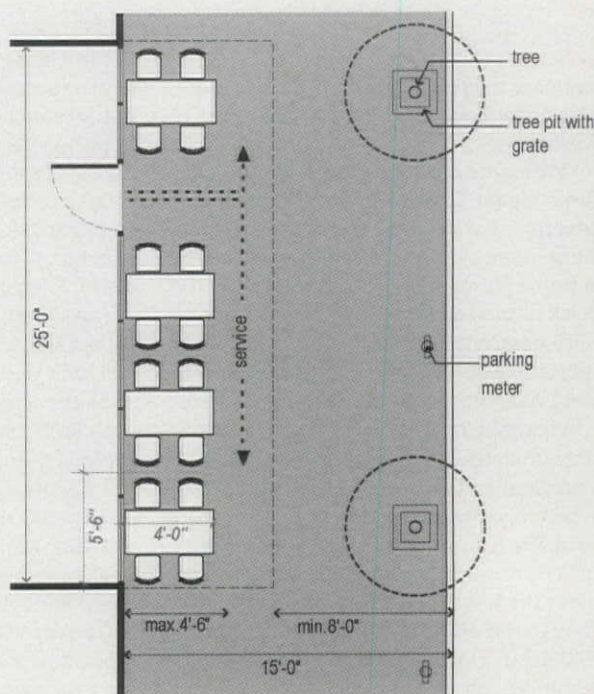
are more appropriate for sipping a latte than dining. But many restaurateurs think it's better than nothing. "I have been waiting so long to be able to have a sidewalk café," said Gigio Palazzola, of Terramare, on 65<sup>th</sup> Street between Madison and Fifth, a newly unfrozen street.

Because the revisions to the café-licensing processes is only in its first year, its full impact on the city's café life is not yet clear. "Last summer, we focused mostly on shutting down illegal cafés," said Dykstra. "This summer we'll focus on enforcement."

With the DCA's newfound "teeth," it has the power to padlock cafés that are operating without a license after issuing two violation notices. It's a huge improvement over its old recourse to seize furniture that flagrant illegal café operators would simply replace and chalk up as a business expense. In 2003, the DCA conducted 900 inspections and issued 239 notices to cafés operating without a license. From January 1 until May 1<sup>st</sup> of this year, 180 inspections have yielded 28 violations.

As the DCA presses enforcement, there are several other new regulations that might affect the appearance of the city's cafés. Under the revised law, café furniture must be 10 feet clear from either side of a standpipe. The new regulations also require restaurants to mark the borders of their café on the sidewalk in white latex traffic paint. **CATHY LANG HO**

**The new Small Sidewalk Café law is geared at unenclosed cafés occupying 4.5 feet of sidewalk space.**



## LIN RETURNS TO VIETNAM MEMORIAL

Maya Lin has joined the jury that will choose the winning design for the Vietnam Veterans Memorial's new Education Center. Lin said, "I am delighted to be a part of the process and to be able to help select a design consistent with preserving the integrity of the memorial site."

## LOOKING UP

U.S. architecture firms' earnings showed improvement in March, especially in the southern states. However, compensation gains "are expected to be modest" according to Kermit Baker, AIA's chief economist. Billings hit the plus side between December 2003 and March 2004 with steadily rising inquiries hitting a high point since a July 2003 low. Indicating the rise in architecture billings, over 75,000 construction jobs were created in March. Non-registered architects are expected to reap the largest compensation increases at 4.4 percent while interns will eek out a 2.6 percent increase. Licensed architects can expect a 3.3 percent increase.

## NEW SEAT IN MILAN

Pei Cobb Freed & Partners, Caputo Partnership, Sistema Duemila has won a competition to design the New Seat of

the Lombardy Regional Government in Milan. The winning entry comprises a 160-meter-tall tower, a 38-meter-tall office complex, an auditorium, a public park, parking, and additional public amenities totaling 140,500 square meters.

A group led by Frank Gehry placed second while the team of Metrogramma, Foreign Office Architects, and Luca Molinari came in third. Other entrants included Steven Holl Architects and Guy Nordensen, Foster and Partners, Hans Kollhoff, and Coop Himmelb(l)au.

## DOWNTOWN BROOKLYN PLAN APPROVED

The City Planning Commission (CPC) approved a comprehensive plan for downtown Brooklyn on May 10<sup>th</sup> that combines increasing zoning allowances with infrastructure improvements resulting in 5.4 million square feet of new commercial space, housing units, retail, transit areas, and improved public spaces, including a pedestrian friendly re-landscaped Flatbush Avenue.

## MIES RE-OPENS

Mies van der Rohe's Farnsworth House opened to the public on May 15<sup>th</sup>. The National Trust for Historic Preservation bought the Farnsworth House at an auction at Sotheby's in December 2003. The Landmarks Preservation Council

of Illinois will operate the house as a museum.

## OKLAHOMA CITY FED BUILDING DEDICATED

The new \$33 million 180,000-square-foot federal building in Oklahoma City by Ross Barney + Jankowski Architects of Chicago and Atkins Benham of Oklahoma City was dedicated on May 3<sup>rd</sup>. The building opened in December 2003, eight and a half years after its predecessor was bombed. The Oklahoma City National Monument, designed by Butzer Design Partnership in collaboration with Sasaki Associates, was dedicated in April 2000.

## RE-CREATION IN CHELSEA

Last month, the six-story, \$22.4 million Chelsea Recreation Center at 430 West 25<sup>th</sup> Street opened. Conceived in the 1960s, the center began construction in 1973 but work stopped in 1976 due to New York City's financial crisis. The project remained dormant until 2001, when Rosemary O'Keefe, former Deputy Commissioner for Recreation at the Parks Department, spearheaded an effort to resurrect the project.

Koutsomitis Architects revised the original design to address more current needs. The center houses a gymnasium, computer center, and swimming pool.

DREARY BUS TERMINAL AT 42<sup>ND</sup> STREET GETS NEW LOOK

## PORT AUTHORITY LIGHTENS UP



COURTESY LIGHT PROJECTS LTD.

Lighting designer Leni Schwendinger takes offense that many consider the most interesting nighttime lighting street traffic. Principal of Light Projects Ltd., she is trying to overturn this idea in a collaborative project with

Pasanella + Klein Stolzman + Berg Architects, the \$2 million renovation of the Port Authority Bus Terminal's Ninth Avenue bridges, known as the Triple Bridge Gateway. Their goal is to transform the dismal structure into a welcoming entrance to Manhattan.

The Port Authority of New York & New Jersey, Community Board 4, the Design Trust for Public Space, and Hell's Kitchen Neighborhood Association began discussing the project in 1995 as part of efforts to direct the area's development. The renovation is the first major improve-

New lighting installations dramatize vehicular movement and structural components of the Port Authority Bus Terminal's Ninth Avenue bridges.

ment to the bridges in over 30 years. In 2002 work began to remove hazardous materials, replace its deck, and upgrade mechanical and electrical systems.

Since February, work has been proceeding on a new lighting scheme for the Triple Bridge Gateway, employing permanent scaffolding, a perforated metal scrim, and reflective lighting techniques to accentuate the terminal's structure and vehicular movement. The system also reflects light onto the street in a changing array of color and intensity creating a "luminous room," explained Schwendinger. The project flaunts the prevalent reality of street lighting—typically all or nothing—balancing security with aesthetics.

JW



COURTESY HORTON LEES BROGDEN LIGHTING DESIGN

TOLERANCE TRAINING CENTER TARGETS CIVIL SERVANTS

## High Tolerance

The new Simon Wiesenthal New York Tolerance Training Center designed by NBBJ takes visitors on an educational rollercoaster through a tolerance theme park. Docents guide groups through multimedia exhibitions that occupy 20,000 square feet of the ground floor and basement of a 1960s addition to Raymond Hood's 1930 *Daily News* building at 246 East 42<sup>nd</sup> Street.

Headquartered in Los Angeles, the Simon Wiesenthal Center is a Jewish human rights nonprofit devoted to preserving the memory of the Holocaust by promoting tolerance. The \$8 million center, funded mostly by state and city grants, targets civil servants, including educators, law enforcement officials, and state/local government practitioners, though any group can reserve a tour.

Tours begin in the center's double-height lobby where a curvy, 200-foot-long translucent wall is designed to catch the eye of passersby. The wall, constructed mostly of Plexiglas panels, features embedded plasma monitors, back lighting, and projection screens. Horton Lees Brogden Lighting Design created an integrated fiberoptic lighting system which generates a low-level glow appropriate to the center's somber mood.

Inside, an aluminum canopy resembling the curved ribs of a whale houses *The Millenium Machine*, a game show about child slavery and workers' rights, and the Holocaust Screening Room, which presents a film about genocide in Europe, Rwanda, and Bosnia. "We wanted the structure to resemble a historic relic or artifact, a skeletal remain," said Scott Hunter of NBBJ.

The tour concludes with a focus on New York City. **DEBORAH GROSSBERG**

Fisher Marantz Stone

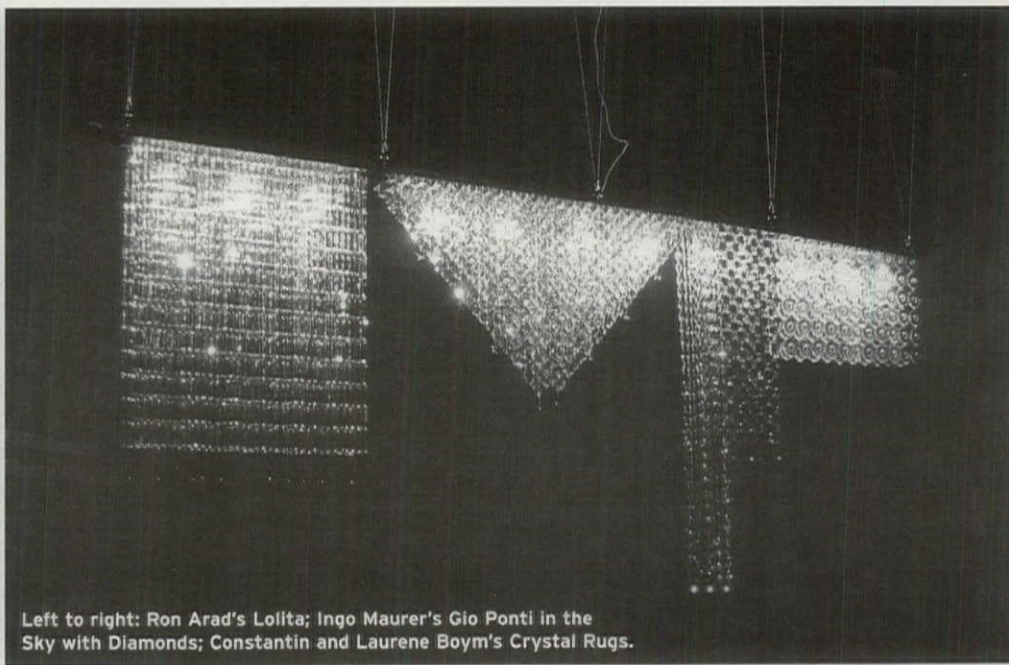
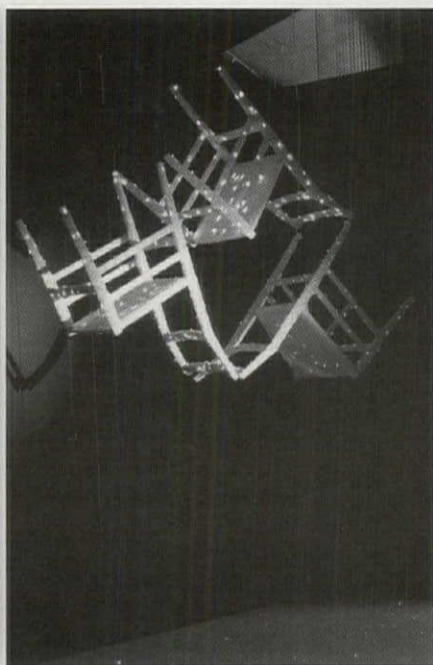
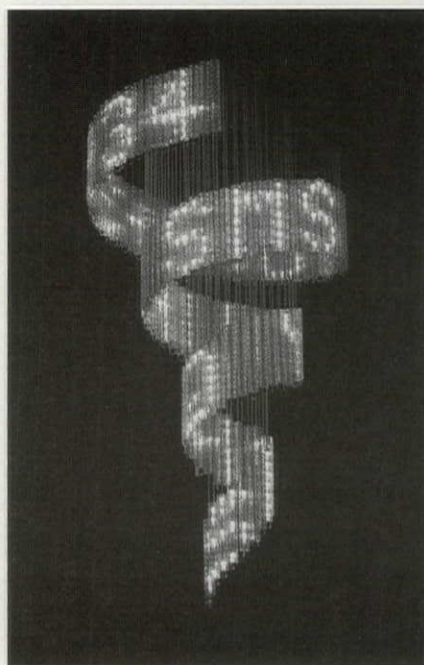
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Left to right: Ron Arad's Lolita; Ingo Maurer's Gio Ponti in the Sky with Diamonds; Constantin and Laurene Boym's Crystal Rugs.

COURTESY SWAROVSKI; CONSTANTIN AND LAURENE BOYM

SWAROVSKI INTRODUCES  
NEW LINE OF CHANDELIERS

## GLAM ROCKS

Swarovski, the famed Austrian crystal manufacturer, recently released its third annual Crystal Palace Collection,

a group of crystal chandeliers updated for contemporary audiences by ten of-the-moment designers. The brainchild of Nadja Swarovski, the great-great-great-granddaughter of company founder, Daniel Swarovski, Crystal Palace was concocted as a sales booster for a company with a staid and traditional reputation. The project has increased the company's chandelier sales by 12 percent from 2002 to 2003, up from the usual one or two percent increases in previous years, according to Swarovski.

This year's crop of designs is as

varied as its designers. Artists and sculptors along with product and lighting designers created chandeliers that range from fanciful glam to techno-hip.

Ingo Maurer said of his design, "I dreamt I saw three chairs flying in the sky. They sparkled like diamonds but at the same time they were covered with snow. Sometimes they were part of the universe and the sky, but sometimes they transformed into architecture." His design, made of three Gio Ponti Superleggera Chairs covered in crystals, is called Gio Ponti in the Sky with Diamonds.

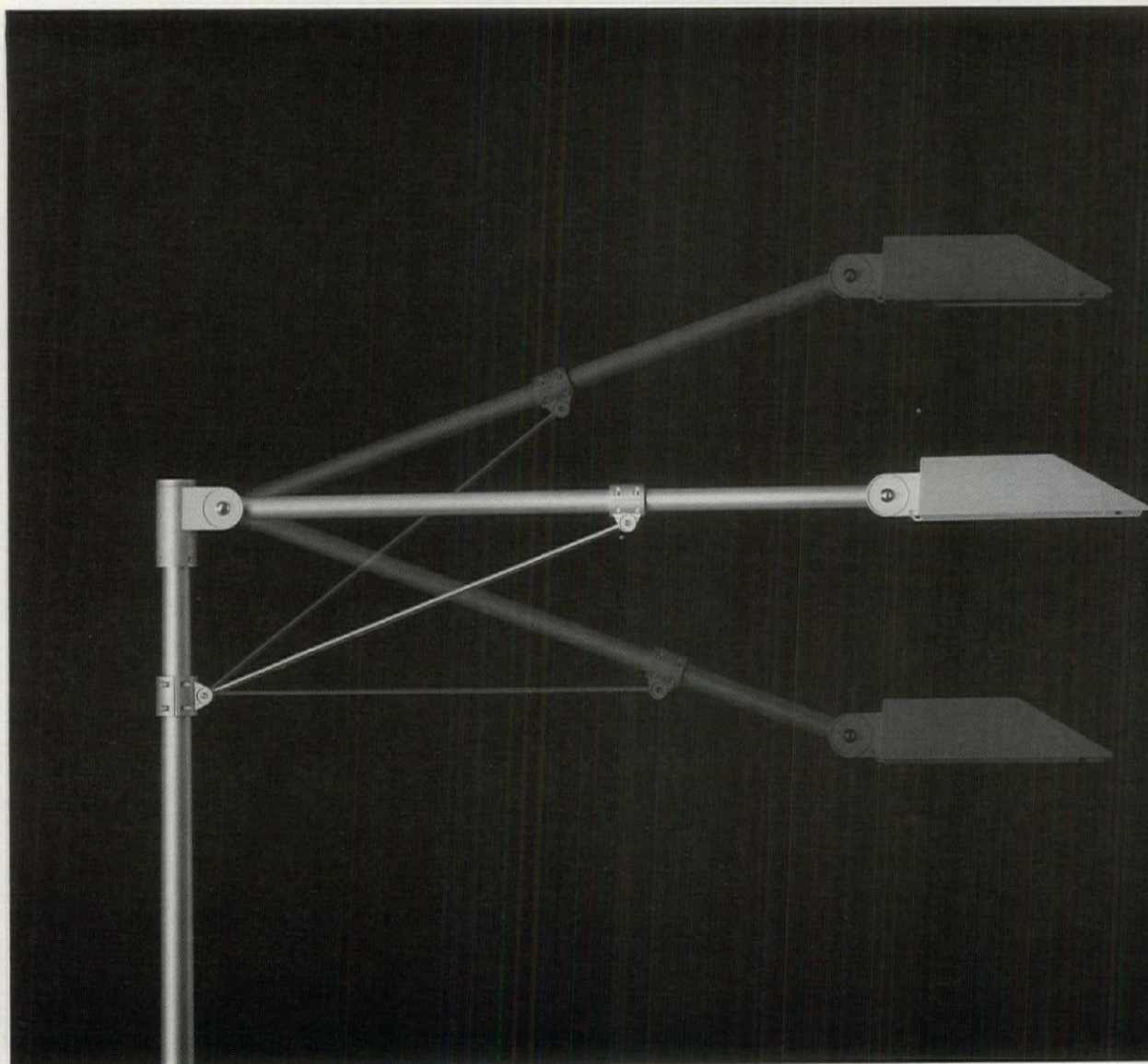
Meanwhile, Ron Arad's Lolita is a spiraling pixel board coated in 2,100 crystals whose 1,050 LEDs light up to display text messages sent to the telephone number 011-39-3401-761-348. "Please send text messages. See your words in light. There is no censorship," encouraged Arad.

Constantin and Laurene Boym's Crystal Rugs is a group of woven sheets of crystal draped over a simple rod containing a light source. "Our chandelier should have been called Crystal Laundry," said Constantin Boym. While the showpiece is 15

feet long, the design is modular and can be constructed at a smaller size for domestic use.

Other artists who contributed to this year's collection include Ben Jakober and Yannick Vu, Barber Osgerby, Yves Béhar, Tord Boontje, David Collins and Chris Levine, Matali Crasset, and Jeff Leatham.

The chandeliers are one of a kind, sold on a made-to-order basis. Priced from \$13,000 to \$900,000, they are meant less as a product and more as a message: Crystals are a material of the future as well as the past. **DE**



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**GEHRYVILLE** continued from front page

The Stata is just part of the school's major effort to remake itself, which involves a design-driven building campaign including the Simmons Hall dormitory by Steven Holl, completed in 2002, as well as a brain and cognitive science center by Charles Correa and a new media arts and sciences building by Fumihiko Maki and Leers Weinzapfel, both under construction.

The Stata Center consists of a lower podium supporting two tall towers and several pavilions, each devoted to a special research group and thus endowed with a unique appearance. "We began thinking of them as actors in a play," said project architect Craig Webb. Truth is, they are closer to cartoon characters, with goofy nicknames to boot—the Kiva, the Helmet, the Nose, the Twins, Buddha, the Giraffe, et cetera. Private, quiet work takes place in the upper recesses of the towers and pavilions, while chance encounters occur in the spaces of the lower podium. The lower level is an open "street," filled with light, color, and connections—visual and actual—to just about everything else in the building. Broad stair landings double as meeting spaces. The most dazzling area is a contained outdoor plaza, which acts like a stage where the cartoon characters gather.

Dabbling in behavioral engineering, Gehry created what he called a "village" setting, meant to force the building's resident geeks against their natural tendencies—to retreat into private offices—and instead, to bump into each other, catch glimpses of each other's work, and inspire ideas and collaborations. As a result, the building is informal in plan, with clear sightlines in every direction and a meandering circulation system that begins with four separate entrances.

The seeming haphazardness of many of Gehry's buildings has more logic in this case than in his previous works. Already, the Stata's researchers have colonized the building's nooks and crannies with a messiness that makes the odd corners and disorderly detailing acceptable in a way they wouldn't be in a museum or concert hall. The architecture is relaxed, welcoming, and not too precious. Its users have not shied away from bringing in their own (often dumpy) furniture or erecting plywood partitions. Duct-like aluminum trays snake along upper walls, carrying miles of cable throughout the building. They are inelegant but functional, anticipating the fact that technology will change and cables might soon be obsolete.

In one regard, computer-dependent Gehry was a fitting choice for the project. But the construction of his CAD-generated forms remains largely craft-based and rooted in old-fashioned materials and techniques. In the context of MIT, this quality is unfortunate, given that its architecture school has produced compelling research about "smart" buildings—structures with intelligent skins, interactive networks, sustainability measures. The Stata Center is, sadly, not as smart as the people who work there. In part, this is due to the requests of its users. "People wanted traditional light switches," Gehry joked, as opposed to lighting controlled by motion sensors, for example. But what better opportunity to test new ways of building than for a den of brainiacs? **CLH**

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## Towards A New Modern. As the Museum of Modern Art's eagerly anticipated new home nears completion, Aric Chen revisits the project and offers a preview.

One might not think Philip L. Goodwin was an obvious choice to design the first permanent home for the Museum of Modern Art when, in 1934, the five-year-old institution decided it had outgrown its cramped 53<sup>rd</sup> Street townhouse. In fact, its legendary (and soon-to-be furious) founding director, Alfred H. Barr, Jr., had already set his mind on Europe and the likes of Mies when he learned that the museum's board of trustees had all but awarded the commission to Goodwin, a onetime Beaux Arts designer who also happened to be a fellow trustee. Barr then did his best to arrange a collaboration with Mies but Goodwin refused to work with a foreign architect and chose instead to partner with a 29-year-old who had worked on Radio City Music Hall named Edward Durrell Stone.

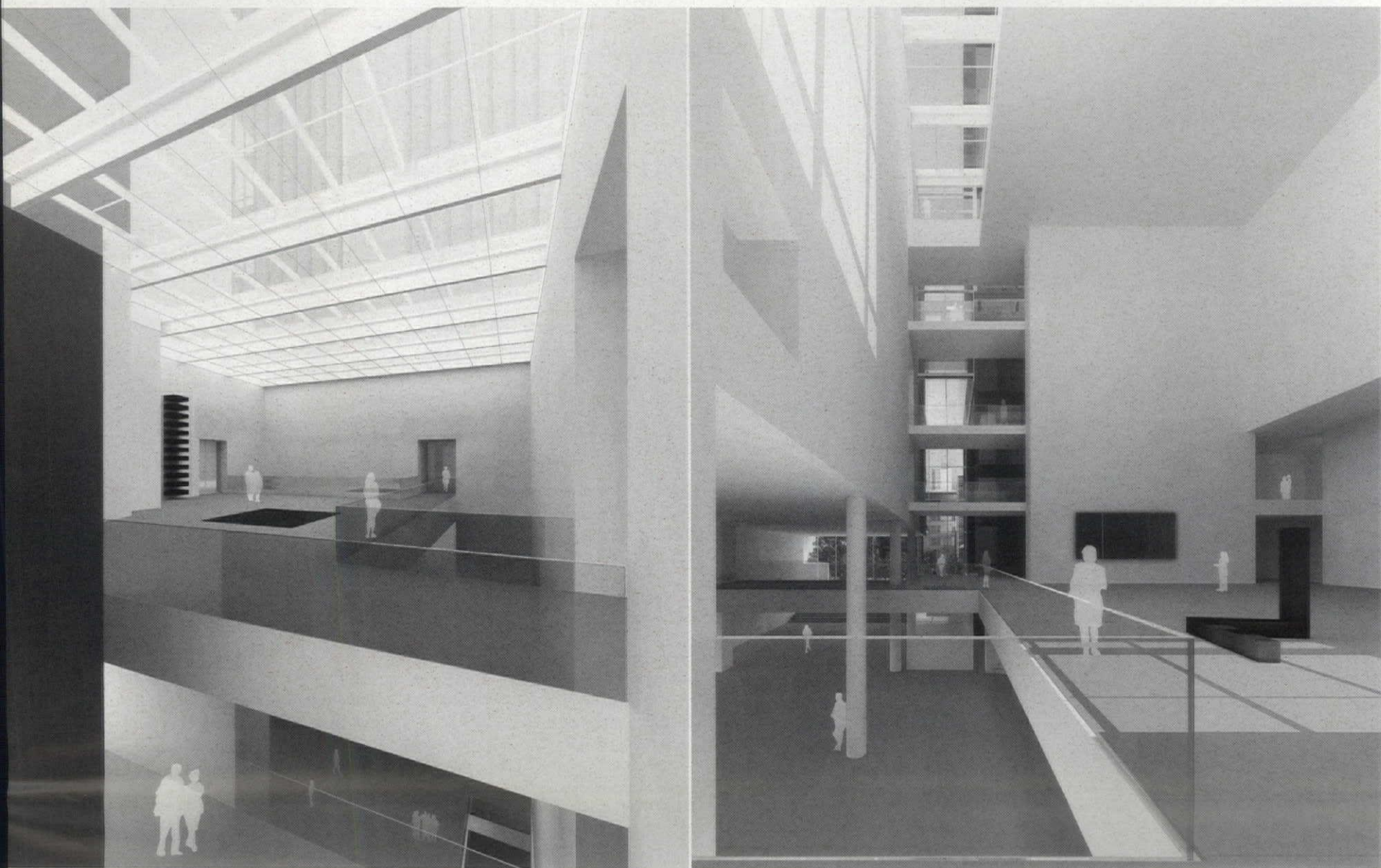
Fortunately, nepotism, nationalism, and backstabbing don't seem to have played a noticeable role in MoMA's also-unexpected selection of Japanese architect Yoshio Taniguchi for its latest, and most ambitious, expansion. With the bulk of construction expected to be completed in July and—after installation and other final touches—its opening day scheduled for November 20<sup>th</sup>, the \$858 million project will nearly double the midtown museum's total size to 630,000 square feet while increasing its gallery space by 50 percent, to 125,000 square feet.

With the building almost finished, it's become apparent that what Taniguchi's first models and drawings may have lacked in showmanship when they were unveiled in 1997 will likely be compensated for by the finished building's impressive proportions,

architectonic poise and excruciatingly deft detailing. To be sure, this is not an architecture of bells and whistles but rather one that reflects the museum's self-enforced ethos of august sobriety. "When I first saw Taniguchi's work in Japan, it made quite an impression on me because, while it's rooted in this very modern language, it's also quite singular," said MoMA architecture and design chief curator Terence Riley (who is also a member of this publication's advisory board). "I hope there weren't too many people holding their breath," he added, "thinking we were going to throw out 75 years of what we've been doing to go in a completely different direction."

Indeed, one thing that Taniguchi does share with Goodwin and Stone—whose 1939 International Style design remains, of course,

beloved to many—is his selection over more looming figures. Comparatively unknown in this country Taniguchi emerged from a field of such overshadowing names as Rem Koolhaas, Bernard Tschumi, and Jacques Herzog and Pierre De Meuron in an invited competition first announced over seven years ago. While other museums, hoping for some kind of Bilbao redux, were (and are still) clamoring for donor and press-baiting buildings by flashier architects, MoMA had the luxury of particularly deep-pocketed and generous trustees (and \$65 million in city funds), as well as an institutional confidence that often lends it an above-the-fray disposition. "If you're not dependent on publicity or fundraising mechanisms, you can focus more closely on deciding what's best for this



COURTESY MUSEUM OF MODERN ART

institution,” Riley continued. And trendy architecture was not, MoMA determined, in its best interests.

When it returns to midtown after a two-year hiatus, the museum, which closes its temporary MoMA QNS facility to the public on September 27<sup>th</sup>, will be both familiar and virtually unrecognizable. Its Abby Aldrich Rockefeller Sculpture Garden and Goodwin and Stone façade will be restored to their original designs, with Philip Johnson’s 1965 street façade preserved as well. Beyond that—and with the exception of other elements like its Bauhaus Stair, and certainly Cesar Pelli’s 1984 Museum Tower—very little will look the same.

The lumbering, 20-year-old Museum Tower, a 52-story condominium that resulted from the museum’s earlier sale of air rights, actu-

ally proved to be one of the redesign’s main obstacles. Embedded within the fabric of the complex, it was something to be literally worked around, though in the end, it was embraced by necessity. Rather than simply fight it, Taniguchi more visibly anchored it to the ground by peeling back the glass structure that once obscured it from the garden, and cladding its now-exposed base in black granite and black glass. “We wanted to take the Museum Tower and use it as a central element,” museum director Glenn Lowry said on a recent hardhat tour, “since we really couldn’t hide it.”

At the same time, new wings for galleries and educational facilities now flank the garden on its west and east sides. A new lobby, connecting 53<sup>rd</sup> and 54<sup>th</sup> streets, leads up to a soaring 12,400-square-foot, 110-foot-high central

atrium. Sprawling contemporary art galleries on the second floor, and more intimately scaled spaces for historical collections above, invert the former hierarchy to allow the museum to place renewed emphasis on its original vanguard mission while still showcasing, in more flexible quarters, the masterworks that established it. The new architecture and design galleries will reside on the third floor. And all have been sheathed by an impossibly precise exterior of black granite, aluminum panels and crystalline, diaphanous glass.

There have been challenges, to be sure, including the neighbors. Empowered by city planning requirements, St. Thomas Episcopal Church insisted that new construction not obstruct pedestrians’ views, from 54<sup>th</sup> Street, of the stained glass clerestory windows of its Bertram

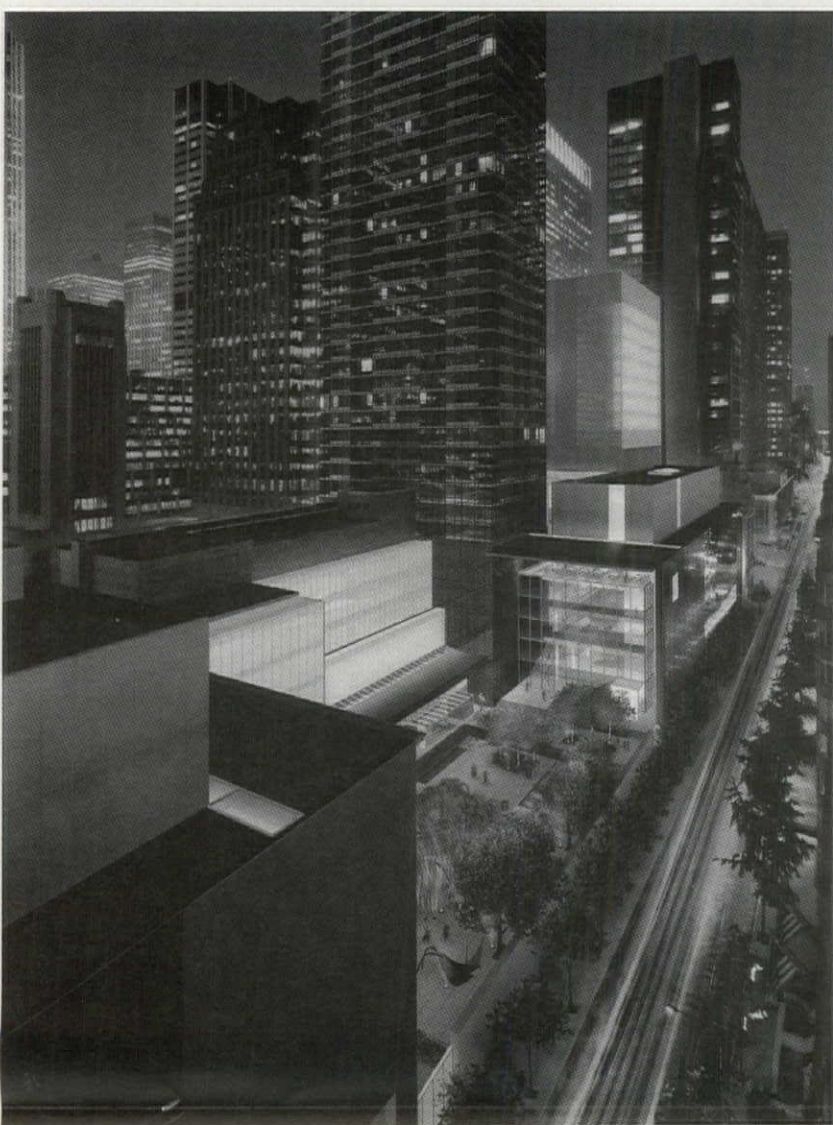
Goodhue building, a demand that was resolved by cutting a notch into Taniguchi’s design. In addition, loading docks and storage had to be moved for residents of the Museum Tower, who were also enticed by views of a still-pending garden by Ken Smith that, in one suggested iteration, might cover much of the museum’s roof with an overscaled camouflage pattern in gravel, crushed glass, and plantings.

There have also been pleasant surprises, like an eighth-floor mechanical area that proved so structurally robust that engineers realized it could act as a truss from which lower floors could be suspended, thus allowing column-free spans of as much as 180 feet in the 20,000 square-foot contemporary galleries.

Most of all, however, there is the detailing. As a volu-



Above: The new MoMA orients visitors’ views of the garden courtyard along its length. Top: The interior is a volumetric puzzle of rectilinear compositions, floating planes, and interlocking spaces.



"If you're not dependent on publicity or fundraising mechanisms, you can focus more closely on deciding what's best for this institution," said Terence Riley. And trendy architecture was not, MoMA determined, in its best interests.

metric puzzle of rectilinear compositions, floating planes and interlocking spaces, "everything ends up being resolved in details and expressed in details," said Stephen Rustow, a senior associate principal at Kohn Pedersen Fox, the project's executive architect. "What can already be seen is a clarity and precision, as with the curtain walls, where all the panel joints have been reduced to the

Aerial view of the museum from 54<sup>th</sup> Street

absolute practical minimum."

Indeed, not only are these joints a mere three-eighths to a quarter of an inch, but the curtain walls themselves—as well as exterior canopies and even many of the interior walls—are hung by redundant structural systems that allow any imprecision in the building's skeleton to be corrected on its surface. Meanwhile, custom extrusions were created that fit regular drywall while providing a consistent and exacting reveal around the walls at the

floors and ceilings. The overall result, one might be led to believe, is a building so plumb and level as to feel almost unreal.

"In this day and age when you're not supposed to be able to move people with straight lines, there's not a curve in this building," Riley said. "But everyone I bring through it now tells me it's so perfect and so right, as if it was so inevitable."

**ARIC CHEN LIVES IN NEW YORK AND WRITES FOR ID, METROPOLIS, GG, ART & AUCTION, AND OTHER PUBLICATIONS.**



Bryant "Hay Bale" House, 1993–1994; Mason's Bend, Hale County, Alabama. Photograph © Timothy Hursley

*The man who brought architecture to everyone.*

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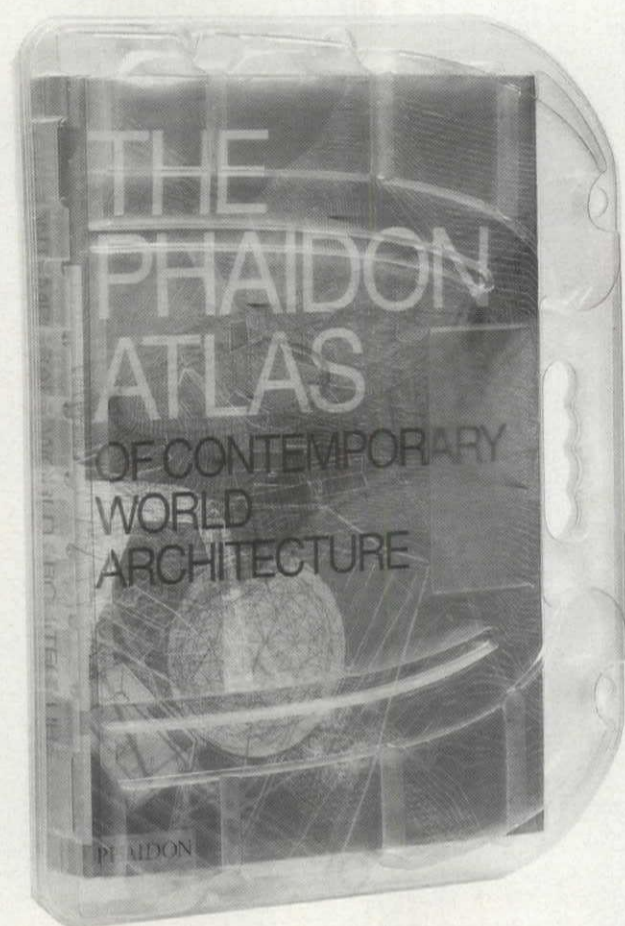
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COURTESY PHAIDON

## HEAVYWEIGHT CONTENDER

*The Phaidon Atlas of Contemporary World Architecture*  
(Phaidon, 2004), \$160.00, including carrying case

Weighing in at 16 pounds and standing at 12½ by 18 inches, the *Phaidon Atlas of Contemporary World Architecture* aspires to be the heavyweight champion of architecture reference books. It contains over 7,000 color photographs, plans, elevations, and cross sections of 1,052 buildings in 75 countries, constructed in the past six years. The buildings were selected by a jury of

150 of the world's leading critics, curators, academics, and practicing architects, though the book doesn't name them.

The obvious virtue of the *Atlas* is that it gives attention to many unknown buildings and provides a sense of contemporary practice in the far corners of the globe. While the vast majority of buildings in the atlas come from countries in advanced economies, there are 23 buildings from Africa, 46 from South America, and 17 from Central and South Asia. Perhaps because of their obscurity, they are some of the most interesting in the book. Once you start flipping through the book's 800-odd pages, however, you realize that, if you are an avid reader of architecture magazines, you have seen many of the buildings before.

The editors' decision to include only buildings in the ground is perhaps a too narrow conception of what architecture and archi-

tectural practice is in today's world. Architecture now encompasses more than just built buildings. Many unbuilt architectural works—conceptual research, second-place competition entries, museum projects—have proven to be vital to the advancement of ideas in the profession. Who doubts that aspects of the striking THINK project for the WTC competition won't emerge in some future building? Endeavors like the yearly Archilab conference in Orléans, France, or the most thumbed-through book in architecture schools, *S,M,L,XL*, are likely to have as much an impact on architecture as any building put up in the past six years. It would be more appropriate to call the book an atlas of world building—not architecture.

I'm not sure who would purchase the book, beyond institutional libraries and architects whose work is featured in it.

Trade Center, a little to do with electronic communication, and everything to do with cheap car parking. Extroverted community life generated by old office towers in the center of the city has been put on the auction block!

Turning to the past, Jacobs outlined how agrarian societies defeated older hunting and gathering societies and how they achieved supremacy on the backs of plantation organization. She sees vestiges of this plantation mentality existing in the present as family farms dwindle, agribusiness expands, mono-crop cultures are exploited, and soil, water, and fresh air are wasted. And everywhere land planners and real estate developers refuse to abandon this plantation mentality. Monocultural residential tracts on an ever-larger scale are the result.

Jacobs eventually returned to her supposed topic and Mumford. Mumford did not like cities or big skyscrapers, but he was the first American to understand the threat the automobile, that "insolent Chariot," posed for cities, suburbs, and countryside. He helped defeat the Lower Manhattan Expressway proposed by Robert Moses in the 1950s by making the public aware of its destructive effects. But Mumford was outraged when Jacobs' *Death and Life of Great American Cities* was published. In reflection, she admitted, he was patronizing, wanting her to be a loyal disciple, not the independent spirit she continues to be.

**CHRISTINE BOYER, AN URBAN HISTORIAN, TEACHES AT PRINCETON.**

## STILL RADICAL

Jane Jacobs:  
*The Past, Present, and Future of the Office Skyscraper*  
City College of New York  
Great Hall of Shepherd Hall  
138th Street  
May 6

Thanks to Michael Sorkin's brilliant orchestration of the event, more than 1,200 people packed the Great Hall at City College on May 6th to honor Jane Jacobs. The first to present the annual Lewis Mumford Lecture on Urbanism sponsored by the Graduate Program in Urban Design, Jacobs was quick to remind the audience that City College was the first free university in the United States, and she was thus honored to inaugurate the event even though she did not always "agree" with Mumford. However, she conceded that the *New Yorker* critic did select good subjects to care about: New York City.

Ostensibly, Jacob's lecture was about office skyscrapers, but she acknowledged up front that her interest was the subject of time, or troubles arising from false perceptions of the past, present, and future. With enthusiastic flare and incredible stamina, the 86-year-old Jacobs plunged into her topic for nearly two hours.

For two decades the skyscraper has been moving to the suburbs, she narrated, an act that has nothing to do with terrorist attacks on the World

## Signed, Sealed, Delivered

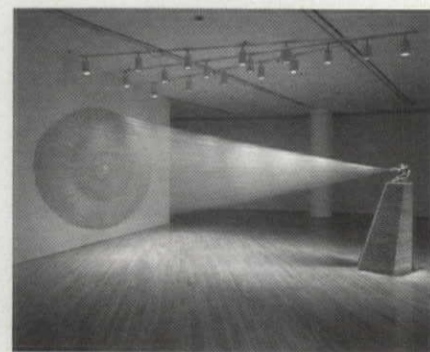
Do-Ho Suh: *Paratrooper*  
Lehmann Maupin  
540 West 26th Street  
Through June 5

In Do-Ho Suh's dreamlike new installation at Lehmann Maupin, a small steel paratrooper stands on a concrete base clutching thousands of pink threads that are the cords of a parachute suspended across the room. On closer examination, the threads are the long loose ends of over 3,000 signatures hand-stitched on the parachute's cloth. Suh collected these signatures from friends, acquaintances, and exhibition guest books.

In a previous work that also makes tangible the tensions between existence, memory, and space, Suh hand-stitched a life-size replica of his New York apartment out of sheer fabric, and intended it to be folded in a suitcase. Here, the parachute is the ultimate personal space, providing both shelter and safety. It's an inflatable environment that offers soft landing into a strange place. The coldness of the lone paratrooper is rendered poignant by his fierce (if tenuous) grasp on the fragile threads that connect him to a more personal world, composed of names. This image came to the artist after his own move to the United States from Korea a decade ago, an expression of existence and survival according to new cultural and architectural surroundings. However, Suh's metaphorical self-portrait is not so personal that viewers cannot relate to it. Dropped alone in unknown territory, the paratrooper must make connections in order to survive.

**ISABELLE ARMAND LIVES IN NEW YORK AND WRITES FREQUENTLY ABOUT ART. SHE IS THE FORMER EDITOR OF CONNAISSANCES DES ARTS.**

Do-Ho Suh's *Paratrooper* is an allegory of adaptation and survival

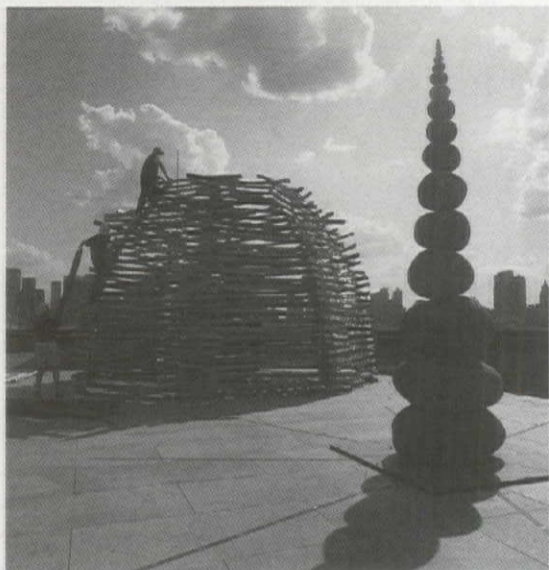


COURTESY LEHMANN MAUPIN GALLERY

people per square kilometre, while Bangladesh has 1,018, which seems staggering compared to the 29.7 in the U.S. Those who have the time—and more importantly, the space—to set aside for the *Atlas* will surely discover many more intriguing facts.

**WILLIAM MENKING IS AN EDITOR AT AN.**





COURTESY KARIN L. WILLIS / METROPOLITAN MUSEUM OF ART

Andy Goldsworthy has gone urban. The British sculptor famous for fashioning domes out of local materials in natural settings took inspiration from "the immediate surroundings of Central Park and its architectural setting" for his new installation for the roof of the Metropolitan Museum of Art. The exhibit, titled *Stone Houses*, consists of two 13.5-foot-tall columns of balanced stones, each surrounded by an 18-foot-tall, 24-foot-wide octagonal dome constructed of split rails. "[It's] an exploration of the relationship between stone and wood...[with] stone the more fragile partner, protected by the [guardian wood rails], just as trees often hold together and protect the landscape in which they grow," according to Goldsworthy. The materials were gleaned from rural landscapes. Goldsworthy constructed the houses onsite early this month.

**Andy Goldsworthy on the Roof**  
Metropolitan Museum of Art, 1000 5th Ave.  
Through October 31

## LECTURES

## MAY 25

**James Kallstrom, John Ulianko, Robert E. Selsam, Stephen T. Colo**  
**Security and Terrorism: Evolving Standards**  
7:45 a.m.  
McGraw-Hill Building  
1221 6th Ave.  
212-682-6800

**David Yassky, Adam Friedman, Michael Schill**  
**On the Waterfront: A Battle Between Industry and Housing?**  
5:15 p.m.  
National Arts Club  
15 Gramercy Park South  
212-343-9222

**James Traub**  
**The Devil's Playground: A Century of Pleasure and Profit in Times Square**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Mark Ginsberg, Michael Weil, Fatima Amir**  
**Breaking (or Remaking) the Codes to Build More Housing in the City**  
7:15 p.m.  
National Arts Club  
15 Gramercy Park South  
212-343-9222

## MAY 26

**Mary Ceruti, Holly Hotchner, Vishakha Desai, et al.**  
**New Spaces/New Challenges: Women Museum Directors Tell All**  
6:00 p.m.  
New School  
66 West 12th St.  
www.newschool.edu

**William Katavolos**  
**Organicism**  
6:30 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## MAY 27

**Underfloor Air Distribution Systems**  
8:30 a.m.  
Marriott Hotel Brooklyn Bridge  
333 Adams St., Brooklyn  
www.nycsmacna.org

**Net Zero Buildings in New York City**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

## JUNE 4

**Rezoning and Redevelopment Plans for Staten Island**  
8:30 a.m.  
Municipal Art Society  
457 Madison Ave.  
www.mas.org

## JUNE 8, 9

**Charles Lockwood**  
**Bricks and Brownstone: The New York Row House 1783-1929**  
6:30 p.m.  
92nd St. Y  
Makor/Steinhardt Center  
35 West 67th St.  
www.makor.com

## JUNE 9

**Christo and Jeanne-Claude**  
7:00 p.m.  
The Kitchen  
512 West 19th St.  
www.thekitchen.org

## SYMPOSIA

## MAY 25-26

**Quality Communities, Quality Coasts, and Smart Growth**  
Empire State Plaza, Albany  
www.dos.state.ny.us

## JUNE 2

**Fair Housing Conference on Accessibility**  
9:00 a.m.-4:00 p.m.  
Westchester County Center  
Rte. 199 and Tarrytown Rd., White Plains  
914-428-4507 ext. 303

## JUNE 8-9

**BuildingsNY 2004 Seminar**  
Senator Charles Schumer, Stacey Corso, Al Lyons, Caro Post, et al.  
Jacob K. Javits Convention Center  
655 West 34th St.  
www.buildingsny.com

## EXHIBITIONS

## MAY 26-JUNE 26

**Peter Noever**  
**O.K., America!**  
apexart  
291 Church St.  
www.apexart.org

## MAY 27-JUNE 26

**Hans Accola**  
**New Sculpture**  
Jason Oddy  
**New Photographs**  
Frederieke Taylor Gallery  
535 West 22nd St., 6th Fl.  
www.frederiketaylorgallery.com

## MAY 27-AUGUST 15

**Sensacional de Diseño Mexicano**  
AIGA National Design Center  
164 5th Ave.  
www.aiga.org

## MAY 28-AUGUST 29

**Jack Lenor Larsen: Creator and Collector**  
Museum of Arts and Design  
40 West 53rd St.  
www.madmuseum.org

## JUNE 1-JULY 16

**Ezra Stoller**  
**Ten Spaces**  
**Freecell**  
**moistscape**  
Henry Urbach Architecture  
526 West 26th St., 10th Fl.  
www.huagallery.com

## JUNE 1-JULY 31

**Christopher Büchel**  
Swiss Institute  
495 Broadway, 3rd Fl.  
www.swissinstitute.net

## JUNE 2-AUGUST 15

**The Unfinished Print: Prints by Rembrandt, Piranesi, Degas, Munch, and Others**  
Frick Collection  
1 East 97th St.  
www.frick.org

## JUNE 4-JANUARY 9

**Faster, Cheaper, Newer, More: Revolutions of 1848**  
Cooper-Hewitt, National Design Museum  
2 East 91st St.  
ndm.si.edu

## JUNE 5-JULY 31

**Zaha Hadid**  
Max Protetch Gallery  
511 West 22nd St.  
www.maxprotetch.com

## JUNE 7-20

**Victor Matthews**  
**Beyond Metamorphosis**  
Battery Park  
State St. and Broadway  
www.lmcc.net

## JUNE 8-SEPTEMBER 5

**Art Deco Paris**  
**Ruhlmann: Genius of Art Deco**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

## JUNE 10-SEPTEMBER 27

**Projects 81: Jean Shin**  
MoMA QNS  
11 West 33rd St., Queens  
www.moma.org

## CONTINUING EXHIBITIONS

## THROUGH MAY 30

**Whitney Biennial**  
Whitney Museum of American Art  
945 Madison Ave.  
www.whitney.org

## THROUGH MAY 31

**Illuminating Surfaces: Bisazza and the Art of the Mosaic**  
**UrbanGlass**  
Robert Lehman Gallery  
647 Fulton St., Brooklyn  
www.urbanglass.org

## Carl Stone

**Kantipur**  
Diapason  
1026 6th Ave.  
www.diapaongallery.org

## THROUGH JUNE 1

**AutoPlastic: Wendell Castle 1968-1973**  
R 20th Century  
82 Franklin St.  
www.r20thcentury.com

## THROUGH JUNE 2

**Architecture by Numbers**  
Whitney Museum of American Art at Altria  
120 Park Ave.  
www.whitney.org

## THROUGH JUNE 4

**Corporal Identity: Body Language**  
Museum of Arts and Design  
40 West 53rd St.  
www.madmuseum.org

## THROUGH JUNE 5

**René Burri**  
**Utopia: Architects and Architecture**  
Gallery at Hermès  
691 Madison Ave., 4th Fl.  
www.hermes.com

## Armin Linke

**An Uneven Exchange of Power**  
Storefront for Art and Architecture  
97 Kenmare St.  
www.storefrontnews.org

## Tom Sachs

**Connecticut**  
Sperone Westwater  
415 West 13th St.  
www.speronewestwater.com

## Kevin Appel

Marianne Boesky Gallery  
535 West 22nd St.  
www.marianneboeskygallery.com

## Michal Rovner

**In Stone**  
PaceWildenstein  
534 West 25th St.  
www.pacewildenstein.com

## Bernar Venet

**L'Hypothèse de L'Arc**  
Robert Miller Gallery  
524 West 26th St.  
www.robertmillergallery.com

## THROUGH JUNE 7

**Roth Time: A Dieter Roth Retrospective**  
MoMA QNS  
11 West 33rd St., Queens  
P.S.1 Contemporary Art Center  
22-25 Jackson Ave., Queens  
www.moma.org

## THROUGH JUNE 8

**30 Under 30: The Watch List of Future Landmarks**  
Urban Center  
457 Madison Ave.  
www.mas.org

## THROUGH JUNE 10

**Monica Götz, G. Scott MacLeod**  
**Central Park: Two Views**  
Arsenal Gallery  
830 5th Ave.  
www.nyc.gov/parks

## THROUGH JUNE 15

**Peter Wegner**  
Bohen Foundation  
415 West 13th St.  
212-414-4575

## The Importance of Being Earnest

Sustainable Living  
242 Wythe Ave., Brooklyn  
www.sustainablelivingny.com

## THROUGH JUNE 17

**Young Architects Forum 2004: "If...Then"**  
Urban Center  
457 Madison Ave.  
www.mas.org

## THROUGH JUNE 19

**Tracing Tony Smith's Tau**  
Hunter College  
Bertha and Karl Leubsdorf Art Gallery  
Lexington Ave. and 68th St.  
www.hunter.cuny.edu

## Agnes Martin

**Recent Paintings**  
PaceWildenstein  
32 East 57th St.  
www.pacewildenstein.com

## Rodney Graham

303 Gallery  
525 West 22nd St.  
www.303gallery.com

## Cooper Union

**End of the Year Show**  
Cooper Union  
7 East 7th St.  
www.cooper.edu

## THROUGH JUNE 20

**179th Annual Invitational Exhibition of Contemporary American Art**  
National Academy of Design  
1083 5th Ave.  
www.nationalacademy.org

## AIM 24

**Portraits and Places: Recent Acquisitions to the Permanent Collection**  
Bronx Museum of the Arts  
1040 Grand Concourse, Bronx  
www.bxma.org

## THROUGH JUNE 25

**Anish Kapoor**  
**Whiteout**  
Barbara Gladstone Gallery  
515 West 24th St.  
www.gladstonegallery.com

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**THROUGH JUNE 26**

**Rock's Role (After Ryoanji)**  
Art in General  
79 Walker St., 6th Fl.  
www.artingeneral.org

**Peter Halley**

Mary Boone Gallery  
745 5th Ave.  
www.maryboonegallery.com

**THROUGH JUNE 27**

**Andreas Gursky**  
**Tony Smith**  
Matthew Marks Gallery  
522 West 22nd St.  
523 West 24th St.  
www.matthewmarks.com

**Golden Fantasies:**

**Japanese Screens from**  
**New York Collections**  
Asia Society  
725 Park Ave.  
www.asiasociety.org

**THROUGH JUNE 28**

**Cedric Buchet, Philip-Lorca**  
**diCorcia, Nan Goldin, et al.**  
**Fashioning Fiction in**  
**Photography Since 1990**  
MoMA QNS  
11 West 33rd St., Queens  
www.moma.org

**THROUGH JUNE 30**

**William Barclay Parsons and**  
**the Birth of the NYC Subway**  
New York Public Library,  
Science, Industry & Business  
188 Madison Ave.  
212-592-7000

**THROUGH JULY 1**

**Manhattanville:**  
**Hidden in Plain Sight**  
City College Library  
Convent Ave. and 138th St.  
www.ccnycuny.edu

**THROUGH JULY 2**

**Luis González Palma**  
**Hierarchies of Intimacy**  
Robert Mann Gallery  
210 11th Ave., 10th Fl.  
www.robertmann.com

**THROUGH JULY 3**

**Jeff Feld, Tilo Schulz,**  
**Mungo Thomson, et al.**  
**Repeat Performance**  
Artists Space  
38 Greene St., 3rd Fl.  
www.artistspace.org

**THROUGH JULY 8**

**Lisa Kereszi, Andrew Moore**  
**Photographs of**  
**Governors Island**  
Urban Center Gallery  
457 Madison Ave.  
www.mas.org

**THROUGH JULY 11**

**Useful Forms: Furniture by**  
**Charlotte Perriand**  
Princeton University Art  
Museum  
Princeton, NJ  
www.princetonartmuseum.org

**THROUGH JULY 25**

**Christo and Jeanne-Claude**  
**The Gates, Central Park,**  
**New York**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**Latin American and**  
**Caribbean Art from the**  
**Collection of MoMA**  
El Museo del Barrio  
1230 5th Ave.  
www.elmuseo.org

**THROUGH JULY 29**

**Shock of the Old:**  
**Christopher Dresser**  
Cooper-Hewitt  
National Design Museum  
2 East 91st St.  
ndm.si.edu

**THROUGH JULY 30**

**Year-End Exhibition of**  
**Student Work**  
Yale School of Architecture  
180 York St., New Haven  
www.architecture.yale.edu

**THROUGH JULY 31**

**Corvettes to Cuisineart:**  
**Alumni Work from Pratt's**  
**Industrial Design Department**  
Pratt Manhattan Gallery  
144 West 14th St.  
www.pratt.edu

**THROUGH AUGUST 1**

**Treble: An Exploration of**  
**Sound as a Material and**  
**Subject in Contemporary Art**  
Sculpture Center  
44-19 Purves St., Queens  
www.sculpture-center.org

**THROUGH AUGUST 8**

**Dangerous Liaison: Fashion**  
**and Furniture in the**  
**18th Century**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**THROUGH AUGUST 29**

**Bernar Venet**  
**Indeterminate Lines**  
Park Ave. Malls between  
50th St. and 51st St.  
www.nyc.gov/parks

**THROUGH SEPTEMBER 26**

**Building a Collection**  
Skyscraper Museum  
39 Battery Park  
www.skyscraper.org

**New York's Moynihan**

Museum of the City of  
New York  
1220 5th Ave.  
www.mcny.org

**THROUGH SEPTEMBER 27**

**Humble Masterpieces**  
**Santiago Calatrava's**  
**Transportation Hub for the**  
**WTC Site**  
MoMA QNS  
11 West 33rd St., Queens  
www.moma.org

**THROUGH OCTOBER 10**

**Solos: Future Shack**  
Cooper-Hewitt, National  
Design Museum  
Arthur Ross Terrace and Garden  
2 East 91st St.  
ndm.si.edu

**THROUGH OCTOBER 31**

**O+A**  
**Blue Moon**  
World Financial Center Plaza,  
Battery Park City  
www.creativetime.org

**Andy Goldsworthy**

**on the Roof**  
Metropolitan Museum of Art  
1000 5th Ave.  
www.metmuseum.org

**THROUGH JANUARY 31**

**Shirazeh Houshiary,**  
**Pip Horne**  
**Breath**  
Ritz-Carlton New York  
2 West St.  
www.creativetime.org

**THROUGH APRIL 18**

**Agnes Martin**  
**...going forward into**  
**unknown territory...**  
Dia: Beacon  
3 Beekman St., Beacon  
www.diaart.org

**FILM & THEATER****MAY 25**

*Edna St. Vincent Millay at*  
*Steepletop* (Sloane Shelton),  
20 min.  
6:00 p.m.  
Jefferson Market Library  
425 6th Ave.  
www.gvshp.org

**JUNE 3**

*Under Bryant Park*  
(Eric Breitbart), 35 min.  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**EVENTS****MAY 26**

**Open House New York Benefit**  
Bumble and Bumble  
415 West 13th St.  
www.ohny.org

**MAY 27**

**Design for Democracy**  
6:00 p.m.-11:00 p.m.  
Maritime Hotel Ballroom  
366 West 17th St.  
www.downtownfordemocracy.org

**WITH THE KIDS****THROUGH AUGUST 1**

**Kid Size: The Material World**  
**of Childhood**  
Wadsworth Atheneum  
Museum of Art  
600 Main St., Hartford  
www.wadsworthatheneum.org

**BEYOND****MAY 25**

**Design Source New England**  
World Trade Center  
200 Seaport Blvd., Boston  
www.seaportboston.com

**JUNE 10 - 12**

**AIA 2004 National**  
**Convention and Expo**  
**AIA/COTE 2004 Top Ten**  
**Green Projects**  
McCormick Place, Chicago  
www.aiaconvention.com

**JUNE 19 - 28**

**London Architecture Biennale**  
Venues around  
Clerkenwell, London  
www.londonbiennale.org.uk

**THROUGH JULY 11**

**Marjetica Potrc**  
**Urgent Architecture**  
MIT, List Visual Arts Center  
20 Ames St., Cambridge  
www.mit.edu/lvac

**THROUGH JULY 18**

**Art: A Child's Play**  
Schirn Kunsthalle Frankfurt  
Römerberg, D-60311,  
Frankfurt  
www.schirn.de

**THROUGH JUNE 20**

**Envisioning Architecture:**  
**Drawings from MoMA**  
National Building Museum  
401 F St. NW, Washington D.C.  
www.nbm.org

**THROUGH JUNE 27**

**Mada On Site:**  
**New Architecture from China**  
BCA/Aedes  
Calle Aragon 247  
Barcelona, Spain  
www.aedes-galerie.de

**THROUGH AUGUST 2**

**A Minimal Future?**  
**Art as Object 1958-1968**  
Musuem of Contemporary Art  
250 South Grand Ave.,  
Los Angeles  
www.moca-la.org

**THROUGH AUGUST 8**

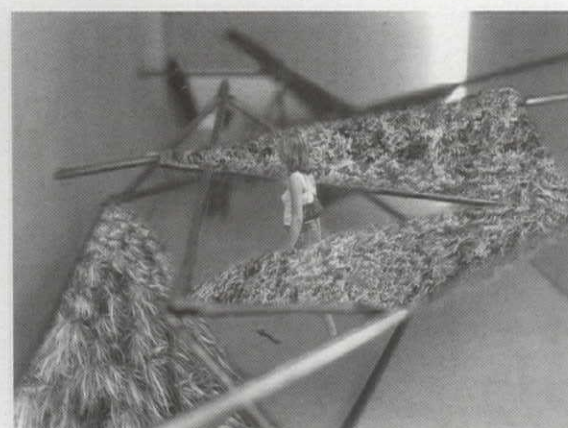
**Affordable Housing:**  
**Designing an American Asset**  
National Building Museum  
401 F St. NW, Washington D.C.  
www.nbm.org

**THROUGH SEPTEMBER 6**

**Samuel Mockbee and**  
**the Rural Studio:**  
**Community Architecture**  
National Building Museum  
401 F St. NW, Washington D.C.  
www.nbm.org

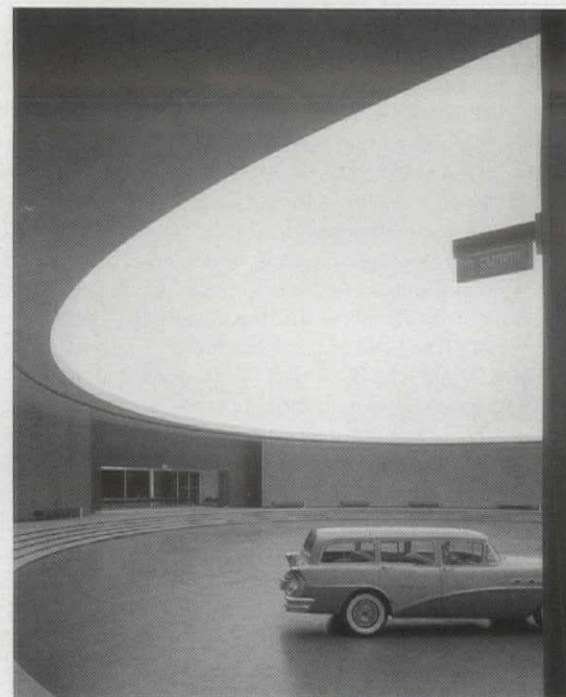
**THROUGH SEPTEMBER 28**

**a show: Austrian Architecture**  
**in the 20th + 21st Centuries**  
Architekturzentrum Wien  
Museumsplatz 1, Vienna  
www.azw.at

**PREVIEW****FREECELL**

**moistscape**  
Henry Urbach Architecture  
526 West 26 Street, 10th Floor  
June 1 to July 30

Henry Urbach Architecture will be one of the coolest spaces in town for the next two months. The Brooklyn-based architecture practice FreeCell will install a floating moss-scape in the gallery. Like many young local firms, FreeCell's work until now has consisted primarily of interiors, including furniture fabrication and gallery installations. For moistscape, partners Lauren Crahan and John Hartmann have created a steel space frame, which will be hung from the walls of a plastic greenhouse in the center of the gallery. Visitors will walk through and around a labyrinthlike frame and encounter moss-covered platforms of different dimensions, heights, and shapes. To keep the four different types of herbaceous cryptograms alive, the gallery will be kept unusually cool and damp and offer parched urbanites a refreshing escape. **WM**

**EZRA STOLLER**

**Ten Spaces**  
Henry Urbach Architecture  
526 West 26 Street, 10th Floor  
June 1 to July 30

Ezra Stoller began photographing contemporary American architecture when it was still called the International Style. In fact his images helped define the style and introduce modern architecture to the American public. In the post-World War II period, Stoller was considered one of the preeminent architectural photographers in the country. There are few major American modernist works, particularly on the East Coast, that he did not photograph for one magazine or another. Eero Saarinen must have been thrilled at how Stoller captured the interior space of his General Motors Technical Center in Warren, Michigan, completed in 1956. The images are still thrilling today. An extensive survey of Stoller's work will also be on view at Williams College of Art in North Adams, Massachusetts, from June through December of this year. **WILLIAM MENKING**

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31 3<sup>rd</sup> Ave., Manhattan

**Urban Center Books**  
457 Madison Ave., Manhattan

**Micawber Books**  
110-114 Nassau St., Princeton

**AIA Philadelphia Bookstore**  
117 South 17<sup>th</sup> St., Philadelphia

**Prairie Avenue Bookshop**  
418 South Wabash, Chicago

**RIBA Bookstore**  
66 Portland Place, London

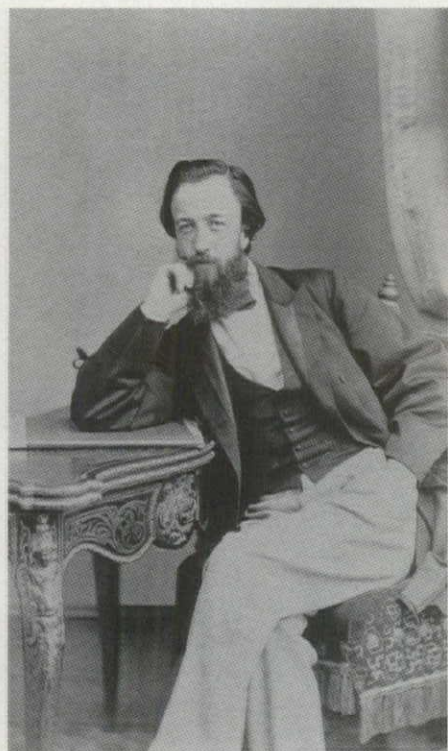
## INDUSTRIAL AGE'S FORGOTTEN PROTAGONIST

**Shock of the Old: Christopher Dresser**  
Cooper-Hewitt National Design Museum  
2 East 91st Street  
Through July 25

*Shock of the Old:* Christopher Dresser at the Cooper-Hewitt National Design Museum is indeed shocking: One look at his sleek, silver electroplated teapots from the late 1870s will leave the average visitor doing a double-take at the date on the exhibition label. Just as his teapots, which predate Bauhaus designs by more than four decades, appeal to contemporary sensibilities, Dresser's philosophy of exploiting the potential of mass production to make good design affordable is remarkably similar to the one that has earned raves (and dollars) for Karim Rashid and Martha Stewart.

The Cooper-Hewitt National Design Museum's show commemorates the centenary of Dresser's death in 1904, and includes his textile and wallpaper designs, glass, ceramics, furniture, and the botanical studies he often used as the basis for designs. Despite the breadth, volume, commercial success, and influence of Dresser's work, he remained virtually forgotten for much of the first half of the 20<sup>th</sup> century. Not until 1937 did architectural historian Nikolas Pevsner rediscover Dresser and praise him for his silver designs as a "minor master of the 19<sup>th</sup> century" in an article in *Architectural Review*. The 21<sup>st</sup> century has already witnessed a strong revival of Dresser, starting with a major exhibition in Milan in 2001 followed by one in Japan in 2002.

Part of Dresser's previous anonymity stems from his espousal of mass production to realize his designs. Cooper-Hewitt director Paul Warwick Thompson noted that this was the reason "museums tended not to collect Dresser's work" and it was "not considered as 'precious' as works crafted by other designers." Dresser's pro-machine ideology directly opposed that of William Morris, Dresser's contemporary and fellow



COURTESY COOPER-HEWITT NATIONAL DESIGN MUSEUM

believer in the notion that well-designed objects should be available to all, not just to the wealthy few. Many of Dresser's early designs lacked his mark or signature, and only through extensive detective work examining manufacturer's records and Dresser's sketches have many of the designs been authenticated. However, growing interest in Dresser's work among both collectors and design scholars is illuminating the tremendous extent of his work—as found in innumerable websites and e-bay listings.

As an heir to the fruits of the Industrial Revolution, Dresser wholeheartedly embraced the international world showcased in the 1851 Great Exhibition at the Crystal Palace in London. Catalog authors and exhibition advisors Michael Whiteway and Charlotte Gere note that "Morris campaigned incessantly against the consumerist instincts of the age. Dresser on the other hand took the consumer culture seriously...." Dresser also took his aesthetic clues from a serious study of plant morphology, and a vast array of different cultures including India, Persia, Peru, China, and especially Japan.

The Dresser retrospective is particularly well-suited for viewing in the former Carnegie Mansion, which was built in 1901. Despite the Cooper-Hewitt building's air of being a Georgian country house, it—like Dresser—embraced modern technology when it was constructed in 1901. The mansion is said to be the first private residence in the United States to have a structural steel frame and one of the first residential Otis elevators in New York. While the ornate interiors often clash with the museum's contemporary design shows, they are perfectly suited to the diverse works of Dresser, which have been called both "proto" and "post" modern. Beyond such stylistic terms, the complexity and diversity of Dresser's work speaks especially to a 21<sup>st</sup>-century audience that continues to embrace modernist design but also the complexities of a multicultural world.

**KEN TADASHI OSHIMA, TRAINED AS BOTH AN ARCHITECT AND HISTORIAN, IS A FELLOW AT THE SAINSBURY INSTITUTE FOR THE STUDY OF JAPANESE ARTS AND CULTURES IN LONDON.**

Installation at the Cooper-Hewitt

## DAL CO'S GLOSS ON CALIFORNIA PRAGMATIST

**Francesco Dal Co:**  
*Architecture and Economy of Means:  
The Lesson of Raphael Soriano*  
Columbia University GSAPP  
Wood Auditorium, 113 Avery Hall  
April 7

At the invitation of the Buell Center for American Architecture, Francesco Dal Co, chair of architectural history and theory at the University of Venice and editorial director of *Casabella*, lectured on Raphael Soriano, a lesser-known but key figure in California postwar modernism. Soriano, who died in 1988, pioneered a pared-down, structurally expressive domestic architecture with unusually programmatic innovations.

Dal Co gave a mixed performance. While impressive and insightful when discussing Soriano's distinctive inflection of the West Coast modernist vocabulary, he became diffuse and rhetorical after moving on to the present architectural predicament. Like his teacher Manfredo Tafuri, Dal Co is well known for incisive readings of modern architecture in which theoretical depth is combined with a wide-ranging sensitivity to the political, economic, and social dimensions of design. Yet unlike Tafuri, Dal Co sometimes displayed a tendency to ignore the buildings themselves. True to form, there was no lack of provocation in Dal Co's talk, which, despite an effective and powerful opening, soon dropped any pretense of treating the problem at hand and launched into a full-blown manifesto endorsing modernist "frugality." Judging from the questions asked after the lecture, many in the audience would have liked to hear more about Soriano's life and work and less about subjects whose pertinence to the topic was not immediately apparent.

Dal Co mentioned Bruno Taut's postwar enthusiasm for Japanese temples and a postcard sent by Gropius to Le Corbusier referring to the same monuments, but never linked them to Soriano, and thus failed to establish a convincing context for his subject's particular brand of modernist austerity. Driven by polemical intentions, Dal Co's lecture raised as many questions as it answered, which could be considered one of its strengths. Yet it left many members of the audience feeling that the speaker was more interested in criticizing architecture's contemporary situation than in extending our knowledge of this important West Coast modernist.

**DANIEL SHERER TEACHES ARCHITECTURAL HISTORY AND THEORY AT COLUMBIA.**

Dal Co launched into a full-blown manifesto endorsing modernist "frugality."

## MONEO'S APOLOGIA

**Rafael Moneo:**  
*Architectural Immanence*  
Cooper Union, The Great Hall  
7 East 7th Street  
April 29

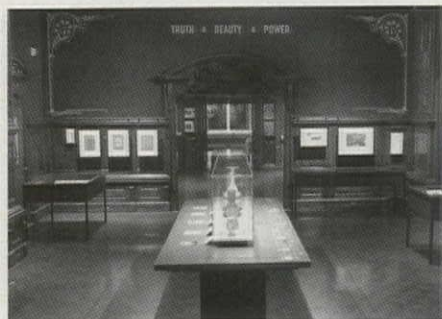
Rafael Moneo, architect and sometime theorist, lectured last month at Cooper Union. Warmly introduced by Dean Anthony Vidler, Moneo was nostalgic to be back in the house of John Hejduk, his first academic host in the United States.

Moneo showed four projects: the Navarra city archive; a maternity/children's hospital in Madrid; his Lincoln Center competition entry; and the Los Angeles Cathedral. He presented a little like someone who has ceased confronting the theoretical questions most educators keep near to hand—and as if he wanted to conceal that fact. Indeed, the lecture was hard to understand. This experienced public speaker, capable of messianic verbal force, frequently refused to use the microphone, speaking instead to his grateful slides. Moneo builds a lot now, and the range of projects indicated the competencies his office must encompass. Appropriately varied, the first two projects were well executed, elegant, bread-and-butter work.

If the third project he presented, the L.A. Cathedral, was an improbable public building, it at least rescued the presentation from charges of banality. But the larger question lingered: Why should an architect of Moneo's stature feel any shades of ambivalence about the extent of his public work? Was it the setting—and the long shadow of Hejduk, who mesmerized eager cult-followers with his own form of religion—that rendered this articulate man muddy? More likely, it's the trinity, that is, the injunction, delivered by Moneo himself to his students at Harvard and elsewhere: build, write, teach. Moneo has done all three with notable success. But it's a tall order, and if his commitment to one of these activities has led him away from the others, it's only a forum like Cooper that might make him feel a sense of shortcoming for what we should understand as a thoughtful foray into the dense milieu of building. Building is not better than theorizing, but it *is* different.

**CLAIRE ZIMMERMAN IS A SENIOR FELLOW AT THE UNIVERSITY OF PENNSYLVANIA.**

Moneo presented a little like someone who has ceased confronting the theoretical questions most educators keep near to hand.



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# POLY-PHONIC MONOLOGUES

**Resonating Frequencies:**  
Dialogues on Architecture & Music  
Cooper Union  
The Great Hall, 7 East 7th Street  
March 31–April 21

"Is music liquid architecture?" asked DJ Spooky, turning an old cliché on its head during the lecture series, "Resonating Frequencies: Dialogues on Architecture & Music." The

lectures were organized by the Irwin S. Chanin School of Architecture of the Cooper Union and The Kitchen as part of the citywide *New Sound*, New York festival.

Curator Christopher Janney, an architecture professor at Cooper, tried to thaw out Goethe's aphorism for the 21<sup>st</sup> century by pairing four architects and four musicians in discussion. Janney wanted to establish a stronger understanding and correlation between one of the most ephemeral arts and one of the most substantial, and opened each dialogue with a lecture presenting themes common to both arts—rhythm, proportional structures, variation, and use.

Some may see an easy connection between music and architecture, but apparently not all the participants could. Martha Schwartz and Laurie Anderson seemed confused because neither considers herself either an architect or a musician. After a five-minute impromptu talk about his desire to produce pop music, Moby added this pearl of wisdom: "I had a really good point about the connection between music and architecture but I forgot it." Bernard Tschumi, however, gave a clear and humorous presentation of his Sergei Eisenstein-influenced notational systems for his 1992 score for the Parc de la Villette fireworks that noted color, duration, and trajectory.

A common problem with the dialogues was that most participants presented work as a traditional lecture followed by a question-and-answer session rather than a conversation. When they did converse it became apparent that there was not enough familiarity between the participants or their works to bridge the gap to have a dialogue. The happy exceptions were Philip Glass and Thom Mayne, who were familiar with one another's work, and regularly asked each other for comment. Both explored ideas of the intersection of space and sound through their collaborative projects—Glass with director Godfrey Reggio's *Naqoyqatsi*, and Mayne with choreographer Frédéric Flamand's Italo Calvino-inspired dance/installation *Silent Collisions*.

The one point of clear consensus across all four talks was not, in the end, a revelatory one: Each speaker (and probably most members of the audience) agreed that consumers of architecture and music inevitably redefine the work for themselves.

**JAMES WAY AND DEBORAH GROSSBERG ARE ASSISTANT EDITORS AT AN.**

Some may see an easy connection between music and architecture, but apparently not all the participants could.

"Some architects use techniques not unlike sampling. Richard Meier has been sampling Le Corbusier for many years, right?"

said Bernard Tschumi.

## EXCERPTS

**GREG LYNN + DJ SPOOKY**  
MARCH 31

**DJ Spooky:** There's a shrine just outside Tokyo based on Buddhist chants. Monks burn it down every twenty years then chant a new architecture. The rebuilt shrine is based on the monks' memory of the old one... Palimpsest, emotion, human social interaction creates architectural space... A lot of Greg [Lynn]'s stuff relates to biology, which is all about regeneration. You shoot the tail off of a lizard and it grows back. You build a building in New York and it's a whole different thing.

**Greg Lynn:** Transformable buildings are interesting, but evolution is more of a design issue for me... I like to build information into a thing that just keeps getting smarter and smarter.

**DJS:** That's a kind of generative syntax, right? A forced evolution where forms are shaped by function—if a trait's not functional it gets left behind.

**GL:** Yes, it's a paradigm that comes out of the Baroque philosophical moment, but it's facilitated by [new technology]... As fabulous as the [Buddhist monks'] chanting is, it can't do what machines can do... [On the other hand], architects [shouldn't] look to machines as simulators of pseudoscientific models of design, which I was a big culprit of ten years ago. Instead you have to use [technology] as an artistic medium.

**DJS:** It's like how the initial interest in the synthesizer was [about] whether we could recreate the sound of a Steinway. [But] it should go beyond—make a sound that's never been heard. In that sense it's still in its infancy.

**MARTHA SCHWARTZ + LAURIE ANDERSON**  
APRIL 7

**Martha Schwartz:** I can't think of a situation where I wouldn't choose to have [sound] as a component in a landscape... Sound is really underdone. [Especially] when you think about the way we Americans inundate ourselves. Every goddamn place you go—shopping centers, elevators, waiting for your car... As a culture, we're really into it. No other culture seems to be as noisy as we are... Like the kids with the cars and the great big boom things that create whole areas of boom. It's a spatial thing—people are claiming space using sound.

**Laurie Anderson:** I'm trying to think of new ways to contain and represent sound. The left and right boxes are really limited... [They can't] give you the feeling of what it's like to use your ears in the complex ocean of sound we live in.

**MS:** Yes, someday the technology will be such that we'll be able to think about [designing] sound in the same way we think about designing [architecture or landscapes]. People don't really think about [the other senses] yet but they'll eventually be used to characterize space.

**LA:** When people come into a hotel lobby they figure out how big it is through sound. They don't look up and go, "Wow! big lobby!" They hear how big it is... For me, the biggest connection between landscape and music [makes me] think of the sky, which is the biggest piece of available landscape we have as New Yorkers. I always find it so exciting to look up at it and let it carry me away the way music can.

**THOM MAYNE + PHILIP GLASS**  
APRIL 19

**Philip Glass:** I did a piece [of music] that was 100 minutes long. When I got to around 50 or 60 minutes, I could no longer remember exactly what had happened 20 minutes before. It came out to 1,000 pages, which doesn't even fit on the piano. We ended up taking the 12 movements and putting them in 12 piles on the floor. We created an exercise of walking from place to place. We were finally able to come to a physical understanding of the time [in the piece]. We had to do it with our bodies, yet from the point of view of a listener, 100 minutes was no problem... The movement of the body became a shorthand for the experience of space, and the experience of space was a shorthand for the experience of time... [Music] is built out of our bodies... On the other hand, music [can be] very difficult to recreate. Though music can be reduced to notation, it still remains an impermanent form. Once you stop playing it's gone. Architecture is what you stumble over in the dark... You don't stumble across music in the dark.

**Thom Mayne:** I used to say I want to make architecture that hurts. [In one project], we wanted to place a limit on the body so we lowered the space a meter. We wanted to produce a space... that forced [the user] to deal with its compression... with the movement of the body.

**PG:** [The architect] as a choreographer.

**TM:** And [the users] as the dancers.

**BERNARD TSCHUMI + MOBY**  
APRIL 21

**Moby:** Music is meant to be out in the world getting dirty. While I'm working on a piece, I'm thinking about a specific context [but hoping that] it'll have myriad other lives.

**Bernard Tschumi:** [That's] a perfect definition of architecture. Architecture is never pure. It's always being transformed by what's happening in it. [But] that perception is quite often completely negated by architects. [Architects] would say we have to listen religiously to [music], if possible at the philharmonic. Even architectural magazines try to show building[s] in perfect conditions. They edit people out of photographs. [Today] there is a preconceived notion of what architecture is, as there was in the 19<sup>th</sup> century a preconceived notion about music... When [architecture or music] is out in the world, it's inevitably completely out—you have absolutely no control. And that's great. However, [architects] have some control... [A high pitched] ti-ti-ti-ti is not the same as a military march. But [Moby] can transform a military march in the same way that I can transform architectural archetypes. Some architects use techniques not unlike sampling [to do this]. Richard Meier has been sampling Le Corbusier for many years, right?

**M:** Some musicians use [society's] musical lexicon in a malicious way, but I feel people have it hard enough as it is. Difficult music can be great—I love Stravinsky—but I also really love making music for someone who's having a hard day.

**BT:** Architects, too, can [use their medium] as communication or alienation and separation.